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SOFTWARE TECHNIQUE**



**NEWS: SHOCKING  
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Saturday 11 February 2012

amateur

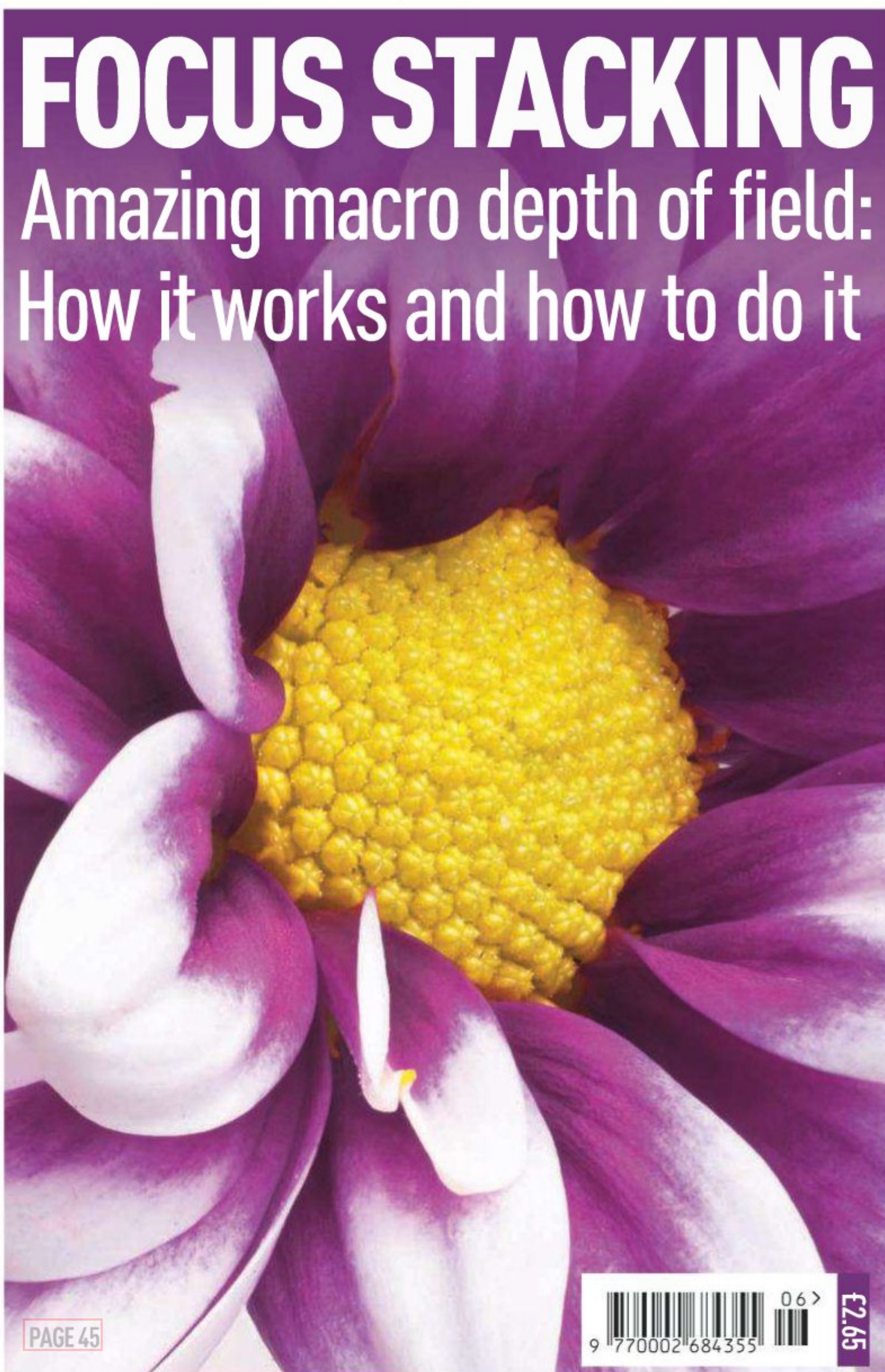
# Photographer

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## FOCUS STACKING

Amazing macro depth of field:  
How it works and how to do it



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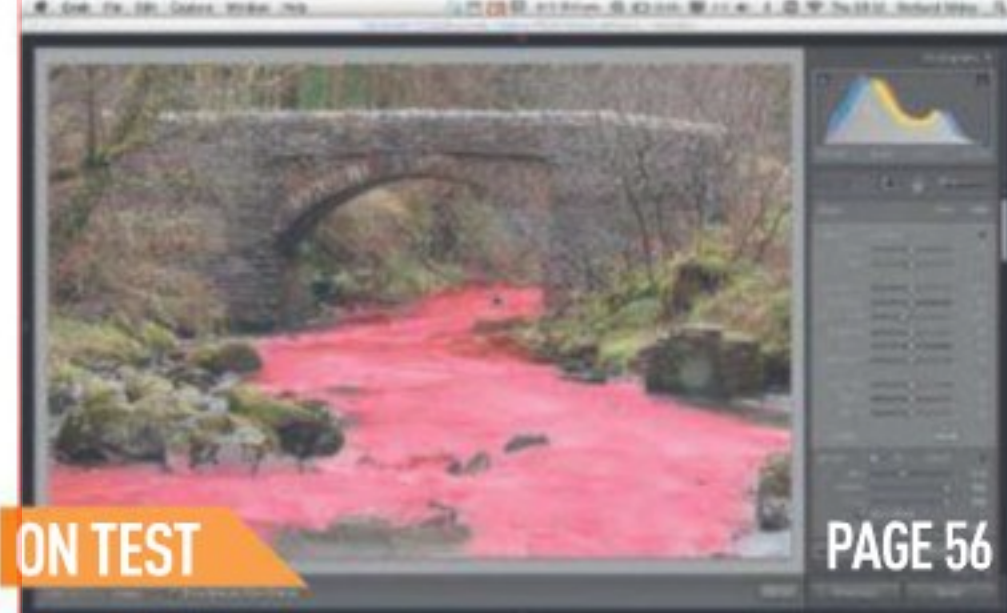
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## LIGHTROOM 4 BETA TEST

Get a first look: great new features



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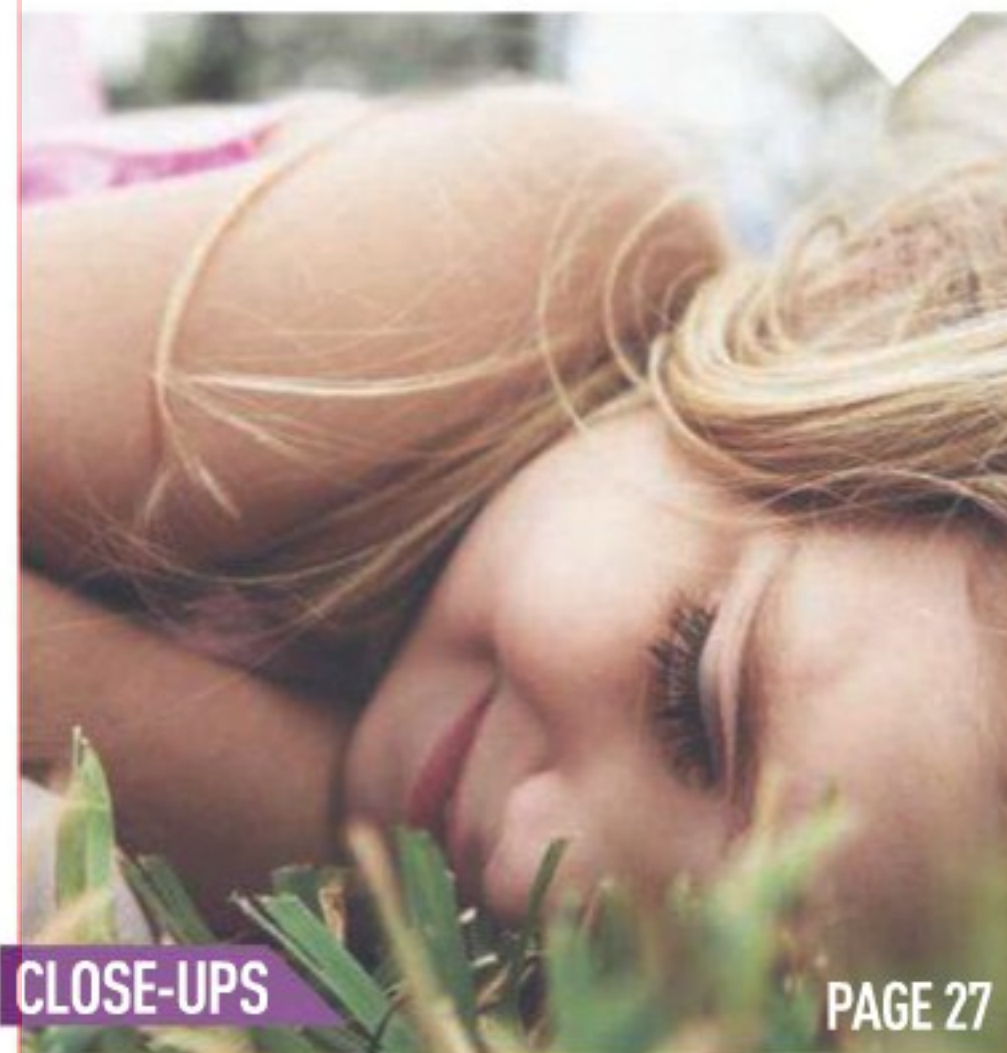


TECHNIQUE

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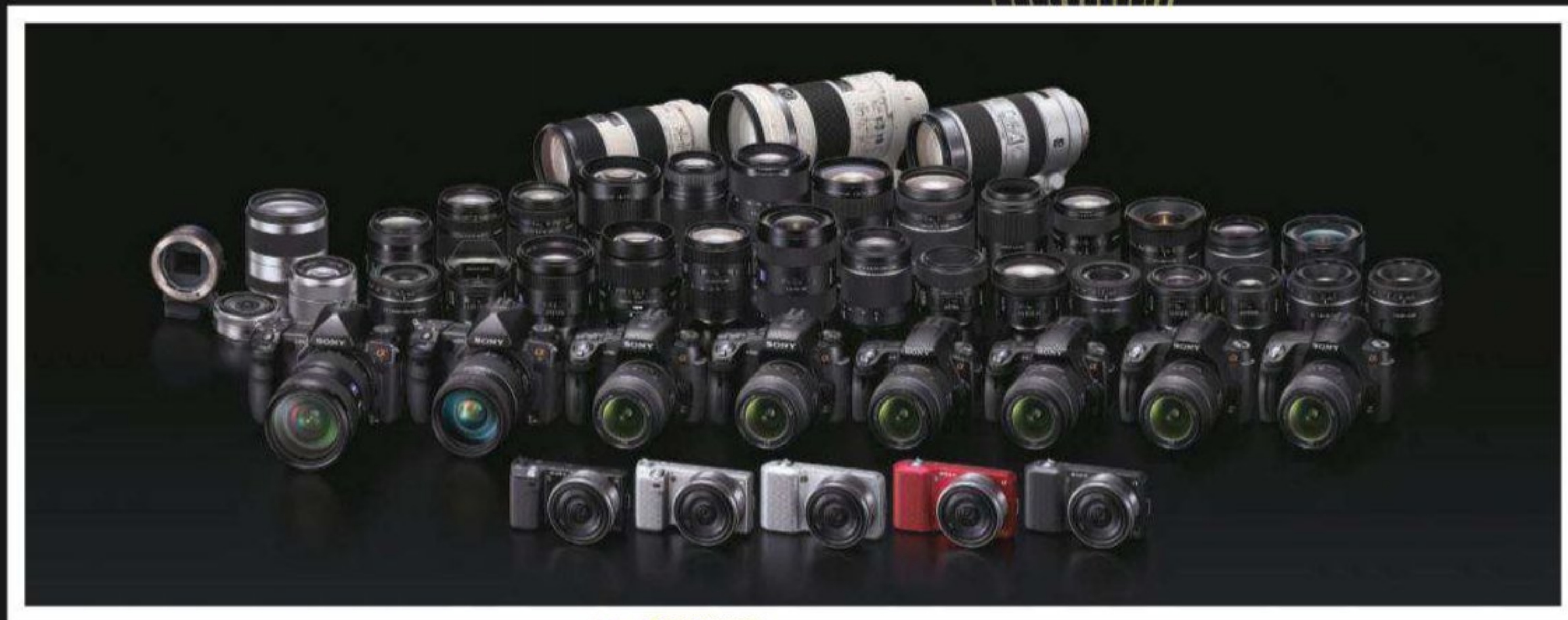


CLOSE-UPS

PAGE 27



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**Amateur Photographer** For everyone who loves photography

**HOYA** may well be the world's largest producer of optical glass, but it really doesn't know how to run a camera company. It's true that the photographic side of Pentax was making a loss when Hoya acquired the company in 2007, but instead of investing in new bodies and getting the brand back on track, Hoya seems to have stripped the life out of it. The 10-billion-yen sale of the Pentax camera business to Ricoh was surprising to some, as it's easy to forget that office and industrial machinery make Ricoh a very large company. I hope, and believe, that Ricoh will kick-start the K series once again and that we will see a new Pentax rising from the wastes of what it has become. Pentax is still a very

powerful brand, and it has excellent technology and cameras – the K-5 and the 645D – but it must be almost impossible to operate with such a tiny range. To be viable, the company needs at least three new DSLRs and a collection of updated lenses to support them. That takes time and money, and I hope Ricoh is prepared to give both. Pentax 'a Ricoh company' staff seem pleased by the merger, and all appear to be expecting a bright future. We need another strong DSLR player, so fingers crossed.



**Damien Demolder**  
Editor

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RICHARD SIBLEY

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IN AP 21 JANUARY WE ASKED...

Is your camera a photography spanner?



### YOU ANSWERED...

A I only want a good tool	78%
B I wish it wasn't such a spanner	4%
C I'd accept worse handling for good looks	1%
D I have some spanners and some lookers	17%

### THIS WEEK WE ASK...

Do you think the Ricoh buy-out will be good for Pentax?

VOTE ONLINE [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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© TRACEY CLARK

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Try focusing on the details when taking portrait shots

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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# APNews

News | Analysis | Comment | PhotoDiary 11/2/12



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**The judgment should be studied by anyone imitating an existing photograph**

Shock copyright ruling, page 7

Snack maker in security crackdown • 'Exploding crisps' danger?

## GOLDEN WONDER IN PHOTO BAN FIASCO

**AP RIGHTS WATCH**  
Committed to defending your photographic rights!

**A SECURITY** firm has been branded a laughing stock after two guards banned a photographer from taking pictures of a crisp factory.

Golden Wonder was forced to apologise after the officials prevented the photographer from taking photos of its factory in Scunthorpe, North Lincolnshire.

During the confrontation the photographer made it clear he was on a 'public footpath'.

'I was stood on the road outside the site when a security officer approached,' the photographer wrote on [visitscunthorpe.com](http://visitscunthorpe.com), using the name 'Hamst'.

The photographer – who was taking the pictures for a project on local industry – was later ordered to delete any images he had taken.

In a video of the incident (see top right), which took place on 17 January, the photographer is told – incorrectly, it seems – that the police had been called. The video has since been watched more than 100,000 times on YouTube.

During the six-minute movie, a security guard is heard to say: 'You are not allowed to take photos of their [Golden Wonder's] company.'

Moments later the guard fetches a supervisor, who tells the photographer: 'You are breaking the law – taking photos of company buildings. You are not allowed to do that by law. It's a private company – you are not allowed to take photos of it.'

Golden Wonder management told the



**The BBC asked AP to contribute to its coverage (above). MP Austin Mitchell blamed poor security guard training**

BBC's *Look North* programme they were sorry for the way the guards behaved and that they had resigned.

However, Kingdom Security Ltd, whose officers patrol the Golden Wonder plant, has refused to comment publicly, or confirm whether the two officers in question have left their jobs. This is despite repeated calls and emails made to their head office by AP over several days.

In the BBC TV programme, broadcast on 23 January, AP news editor Chris Cheesman (pictured above) said: 'The security guards appeared to treat the Golden Wonder factory as some sort of secret military installation.'

Local MP Austin Mitchell also branded the entire incident as laughable.

'Guards don't have the power to stop anyone taking photographs in a public place...' said the MP for Great Grimsby,

who is a keen photographer and campaigner on photo rights.

He told *Look North*: 'The whole business is comic rather than dangerous... It could be there had been security allegations and that Golden Wonder is in fact producing exploding bags of crisps which could be dropped on enemy lines – so that in a war they could be used as a secret weapon.'

Mitchell blamed poor training for the guards' ignorance of the law. 'The firms that employ them [security guards] need to make clear what they can and can't do, and that people have a right to take photographs. All it takes is a bit of common sense.'

'The photographer was right to assert his rights... Unfortunately, they [the guards] lost their temper and it became very funny.'

Tayto Group, which owns the Golden Wonder brand, declined to comment when approached by AP.

Last year, photographers welcomed guidance aimed at private security guards that was introduced to target such overzealous behaviour. The guide, *Photography and Hostile Reconnaissance*, was drawn up by the British Security Industry Association (BSIA), with input from the UK Government and counter-terrorism officials following months of talks between the Home Office, police and photography rights campaigners, including AP.

The BSIA's 570 members represent 75,000 security officers nationwide.

However, Kingdom Security Ltd, which is based in St Helens, Merseyside, does not belong to the BSIA, according to the association's website.

## SNAP SHOTS

● General Imaging says it wants to focus on higher end compact cameras in 2012 as smartphones hit the lower end market. This month the firm is set to release the £150, 14-million-pixel Power Pro G100 'bridge' camera, with features such as multiple exposure, HDR and a 3in LCD screen. Asked if it would consider venturing into the compact system market, a spokesman said the firm would 'not rule anything out', although he said this would be a 'quantum leap'. Speaking at the Consumer Electronics Show in Las Vegas, the firm said it plans to raise its profile.

● Olympus has reacted to reports that it is poised to sell up to 30% of its shares to Sony. According to the Japan newspaper *Nikkei*, Sony has offered to take a 20-30% stake in Olympus. In a statement, Olympus said: 'Certain sections of the media have reported regarding capital alliance or business alliance on Olympus Corporation [sic], which is not announced by the company.'

## RICOH CONSIDERS K-MOUNT LENS UNIT

**RICOH** may launch a Pentax K-mount version of its GXR system, as well as a variable-angle LCD monitor.

Speaking to AP at CES in Las Vegas, Ricoh's Digital Camera business development

manager Keisuke 'Keith' Minagoshi told AP that a K-mount module or adapter was 'still under discussion'.

Ricoh also confirmed that 'some suppliers' of parts for the GXR were badly hit by last

year's Thailand floods and production has not yet returned to normal.

Ayumi Saito, from the group's marketing division, said the firm has raised production since, but would not reveal current levels.

## Do you have a story?

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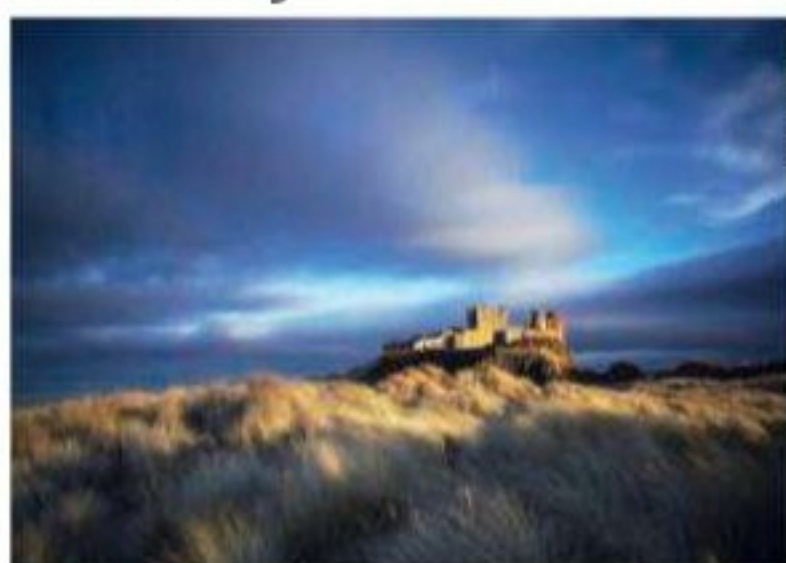


A week of photographic opportunity

## PHOTODIARY

Wednesday 8 February

**EXHIBITION** Over the Parched Field by Akiko Takizawa, until 1 March at Daiwa Foundation Japan House, London NW1 4QP. Tel: 0207 486 4348. Visit [www.dajf.org.uk](http://www.dajf.org.uk). **EXHIBITION** Landscape Photographer of the Year, extended until 18 February at the National Theatre, South Bank, London SE1 9PX. Tel: 0207 452 3400. Visit [www.take-a-view.co.uk](http://www.take-a-view.co.uk).



© ALAN BURTON

Thursday 9 February

**EXHIBITION** An Alternative View by John Irwin, until 20 March at the Liberal Jewish Synagogue, London NW8 7HA. Tel: 0207 286 5181. Visit [www.ljs.org](http://www.ljs.org). **EXHIBITION** RPS 154th International Print Exhibition, until 16 March at The Civic, Barnsley, West Yorkshire S70 2HZ. Tel: 01226 327 000. Visit [www.barnsleycivic.co.uk](http://www.barnsleycivic.co.uk).

Friday 10 February

**EXHIBITION** Field Work: Photographs From East Anglia by Justin Partyka, until 22 April at Museum of English Rural Life, University of Reading, Berks RG1 5EX. Visit [www.reading.ac.uk/merl](http://www.reading.ac.uk/merl). **DON'T MISS** Snowdrop Days, until 29 February (11am-4pm) at Chirk Castle, Wrexham, Wales LL14 5AF. Tel: 01691 777 701. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).



© JUSTIN PARTYKA

Saturday 11 February

**EXHIBITION** Yul Brynner: A Photographic Journey features photos by the actor, until 11 February at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com). **EXHIBITION** Works on Memory by Daniel Blaufuks, until 25 February at Ffotogallery, Penarth, South Wales CF64 3DH. Tel: 029 2070 8870. Visit [www.ffotogallery.org](http://www.ffotogallery.org).

Sunday 12 February

**EXHIBITION** Early British Photographs from the Royal Collection by Roger Fenton and Julia Margaret Cameron, until 1 April at Royal Albert Memorial Museum, Exeter, Devon EX4 3RX. Tel: 01392 665 858. Visit [www.rrammuseum.org.uk](http://www.rrammuseum.org.uk). **DON'T MISS** Jorvik Viking Festival, until 19 February at Coppergate, York, North Yorkshire YO1 9WT. Tel: 01904 615 505. Visit [www.jorvik-viking-centre.co.uk](http://www.jorvik-viking-centre.co.uk).

Monday 13 February

**EXHIBITION** Richard & Famous, by Richard Simpkin and Simone Lueck, (curated by Martin Parr), until 18 March at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit [www.openeye.org.uk](http://www.openeye.org.uk). **EXHIBITION** Work and Performance by Sandra Lousada, until 20 May at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit [www.npg.org.uk/press](http://www.npg.org.uk/press).

Tuesday 14 February **LATEST AP ON SALE**

**EXHIBITION** Vivid Nature by Kirsty Lathangie and Lisa Macphie, until 23 February at FotoSpace Gallery, Glenrothes, Fife KY7 5NX. Tel: 01592 611 101. **EXHIBITION** Exemplar: Joy Division by Kevin Cummins, until 26 February at Manchester Photographic Gallery, Manchester M1 2FF. Tel: 0161 236 2446. Visit [www.manchesterphotographic.com](http://www.manchesterphotographic.com).

Pentax pledges to extend DSLR line-up

## PENTAX HINTS AT NEW DSLR

**PENTAX** seems poised to launch a new DSLR, but there appears to be no sign of a new 'Q' compact system camera on the horizon.

Pentax Imaging general manager Jonathan Martin said he sees the CSC as a benefit to the market as a whole.

But he added: 'We also see a good opportunity in consumer DSLRs... We have less competition in this market... There are clear areas we can develop.'

Commenting on the DSLRs Pentax currently makes, Martin told AP: 'We have the K-5, the K-r, nothing in the middle and nothing above it.'

He stressed that a full DSLR range is important but remained tight-lipped when asked whether we can expect a full-frame camera.

Speaking at the recent Consumer Electronics Show (CES) in the United States, he said photographers can expect 'exciting' news in the coming weeks as Ricoh pledges to invest in areas such as new products and 'brand awareness'.

Ricoh snapped up Pentax last year in a move that was expected to see Ricoh manufacture Pentax-branded, interchangeable-lens cameras and optics.

The deal was reported to be worth around £78 million.

Martin said Ricoh has indicated that it plans to expand Pentax's camera business and re-hire engineers that Hoya dispensed with during its tenure of Pentax's imaging division.

'We are going forward and will be a



**Pentax admits there is a gap between the K-r (above) and K-5, but would not be drawn on upcoming models ahead of CP+**

different company in a year's time – guaranteed,' said Martin.

Yet he stressed that, just because the CSC market may pose a greater threat to lower-end DSLRs, this doesn't automatically mean Pentax is set to launch a high-end DSLR.

Meanwhile, he moved to reassure photographers that the Pentax name will continue in the wake of the brand's sale to Ricoh last year.

'Saying that the Pentax brand name will disappear is very wide of the mark... The Pentax name continues.'

Pentax plans to attend the CP+ Camera & Photo Imaging show in Japan, so it is likely the firm will announce new products there.

The event takes place from 9-12 February in Yokohama.

## SCIENCE MUSEUM GALLERY WORK STARTS SOON

**BUILDING** work on the long-awaited photography gallery at London's Science Museum is due to start in March.

The National Museum of Science and Industry (NMSI) is inviting contractors to apply for the 'Science Museum Media Space Enabling Works', which will involve 'reconfiguration' of four existing galleries on the second floor of the South Kensington museum.

The three-month contract, effective from 30 March, will also entail 'demolition of existing walls and removal of existing steel mezzanine structure', according to an online contracts finder service, details of which were published on the British photographic history

website. A deadline date of 10 February has been set to apply for the work, which is expected to last until '06/07/2012'.

The gallery, due to open in 2013, is expected to include space for workshops as well as exhibitions. It is backed by the National Media Museum (NMM) in Bradford, which wants to create a London presence.

The NMM told AP that it has so far spent £500,000 on the £4 million project.

A spokesman added: 'We are still fundraising and have a number of interested parties. Our current funding includes monies from corporate funders, private donations, trusts and foundations as well as core funding from NMSI.'



SNAP  
SHOTS

● As we went to press, AP learned of the death of Michihiro Yamaki, the CEO of Japanese camera and lens maker Sigma. Yamaki founded Sigma in September 1961, developing a rear-attached lens converter. He died on 18 January, aged 78.

● More than £8,000 in prizes is up for grabs in a competition to raise funds for a cancer charity. The Renaissance Photography Prize 2012 has five categories: Expression, Environment, Memory, Perspective and Disorientation. It has raised more than £160,000 for Lavender Trust at Breast Cancer Care. Visit [renaissancephotography.org](http://renaissancephotography.org).

Do you have  
a story?

Contact Chris Cheesman  
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To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

Judge's controversial decision triggers heated debate online

COPYRIGHT THREAT SURFACES  
AFTER SHOCK COURT RULING

**PHOTOGRAPHERS** who compose a picture in a similar way to an existing image risk copyright infringement, lawyers have warned following the first court ruling of its kind.

UK souvenir maker Temple Island Collection Ltd has won a landmark ruling against New English Teas Ltd, which it had accused of breaching copyright by using a photo of a London bus on its packaging.

Welcoming the news, Temple Island Collection's managing director Justin Fielder – who shot the image in August 2005 and then manipulated it using Photoshop – said: 'As creator of the Red Bus image, and originators of the product concept, we gave New English Teas the opportunity to license with us and work collaboratively, but this was declined.'

The case, heard at the Patents County Court in London on 12 January, could have serious implications for photographers, according to photographic copyright expert Charles Swan, a lawyer at Swan Turton, who said: 'His Honour Judge Birss QC decided that a photograph of a red London bus against a black & white background of Big Ben and the Houses of Parliament, with a blank sky, was similar enough to another photograph of the same subject matter to infringe copyright.'

He added: 'The decision is perhaps surprising, given the commonplace subject matter of the photographs.'

'The judge himself admitted that he found it a difficult question, but in the end he decided that a substantial part of photograph one [Temple Island's image] had been reproduced in photograph two [New English Teas].'

Swan warned: 'The Temple Island case is likely to herald more claims of this kind.'

The judgement should be studied by anyone imitating an existing photograph or commissioning a photograph based on a similar photograph.

"'Inspiration" and "reference" are fine in themselves, but there is a line between copying ideas and copying the original expression of ideas, which is often a difficult one to draw.'

Although, in the past, the cost of such court actions has made them 'uneconomic to pursue', this is all about to change, added Swan.

'The UK Government has accepted a recommendation in the Hargreaves Report that the Patents County Court... should operate a small claims procedure for intellectual property claims under £5,000.'

While the photographs are not identical,

Temple Island Collection photo



The fact Justin Fielder had used Photoshop played a key role in the copyright victory

New English Teas photo



The judge decided that New English Teas had copied a substantial part of the image

the judge ruled that Fielder's composition of the image, to include such features as the 'visual contrast' of the bright red bus and monochrome background, were the photographer's 'intellectual creation'.

Philip Partington, an intellectual property expert at law firm McDaniel & Co, added: 'The action for copyright infringement was the second made by Temple Island Collection against New English Teas.'

'Action was first taken in 2010 on discovering a range of products by New English Teas showing a red bus design, which Temple Island Collection and their lawyers felt was a copy of their famous image.'

In an interview with AP on 26 January, Fielder said that his Photoshop manipulation of the image played a 'key part' in the

copyright victory: 'It was the artistic element that got us over the line... That made it more original than just taking a photo.'

Expressing his relief after a 'long battle', Fielder added that, owing to the previous case against New English Teas, he was able to prove that the firm had seen the red bus image at the centre of the legal action.

But in a further possible twist, Nicholas Houghton, the owner of New English Teas, which is based in Coventry, told AP on 25 January that the legal process was ongoing.

'We can't comment, I'm afraid,' he said.

In a follow-up phone call, the firm declined to say whether it plans to appeal the decision and refused to discuss the matter further.

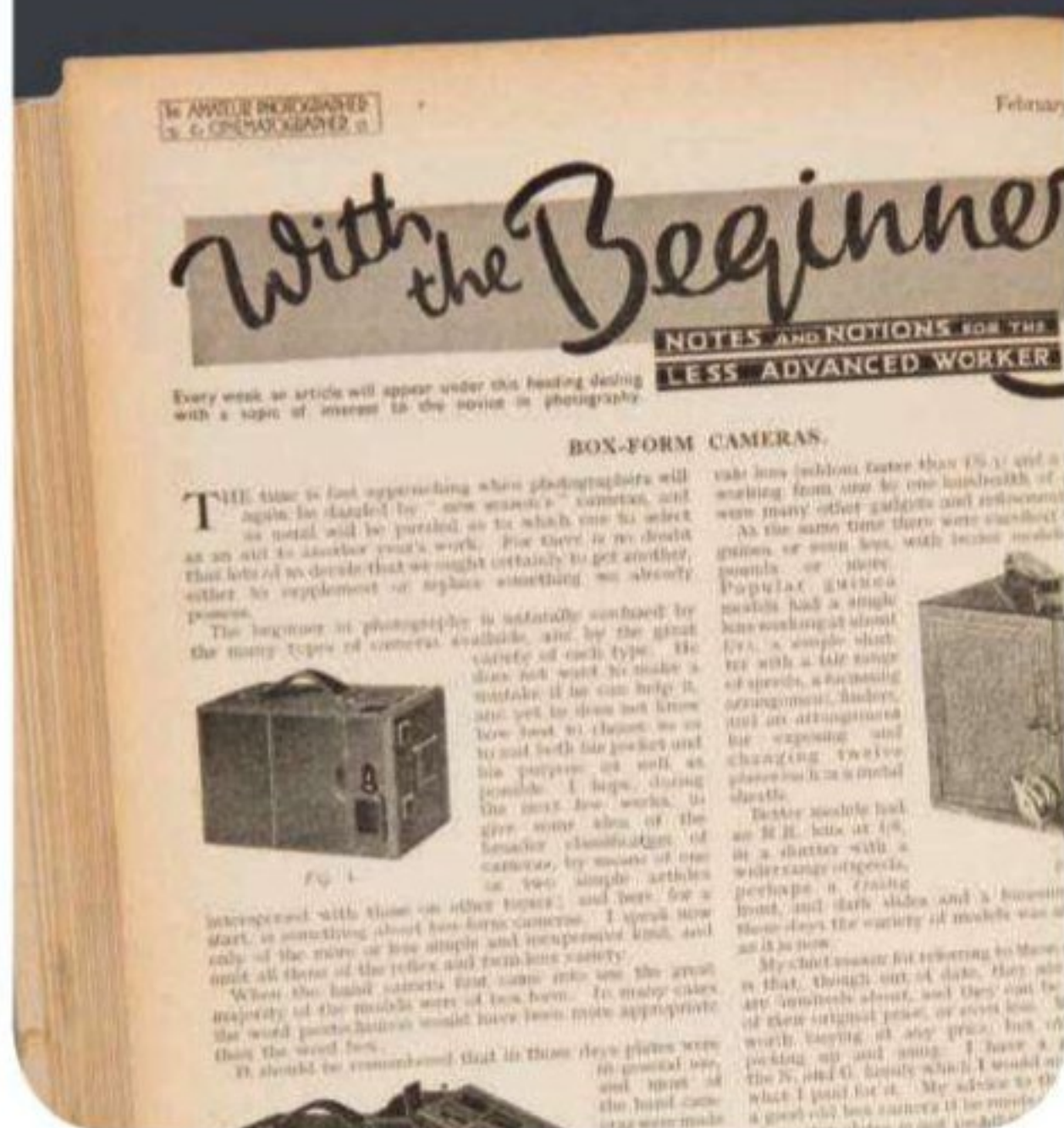
To read the full ruling, visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk).



AP  
THIS  
WEEK  
IN...

1936

This week in 1936, AP advised readers to be on the lookout for a bargain box camera and ran a feature on the now 'obsolete devices'. However, the journal stressed that 'though out of date, they are not extinct. There are hundreds about and they can be bought at a quarter of their original price, or even less. Many of these are not worth buying at any price, but others are well worth picking up and using.' Box cameras bring photography 'within reach of all of us,' continued AP, adding that they take 'cheap and popular' rollfilm that delivers 'double' the image area of a 3½x2¼ film negative.



## SNAP SHOTS

● Image-enhancement software specialist DxO has added four new cameras to its list of compatible models. DxO Optics Pro v7.2 supports the Panasonic Lumix DMC-G1, G2 and GF3, as well as the Canon PowerShot S100. For details visit [www.dxo.com](http://www.dxo.com).

● Panasonic has added a new 16.1MP model to its S-series in the shape of the Lumix DMC-S5, which carries a 28-112mm equivalent zoom, plus Mega OIS and HD movie option. The S5 is due on sale this month. A price had not been announced at the time of writing.

Photo printer with Wi-Fi connectivity

## EPSON UNVEILS NEW A3+ PRINTER

EPSON is to debut a Wi-Fi-enabled A3+ printer called the Stylus Photo 1500W.

'Not only does it make life easier when printing from mobile devices, but it also gives users the freedom to position the printer wherever they want in their home or office,' said Epson UK product

manager Simon Hanly.

The Epson 1500W uses a six-colour, dye-based ink set, boasts a minimum droplet size of 1.5pl and is claimed to print at a resolution of up to 5760x1440dpi. It is due to go on sale in March, price £349.99.

See AP 25 February for a full test.



## BBC USES EOS 7D ON ROAD TRIP

A BBC crew used a Canon EOS 7D DSLR to record a road trip from San Francisco to the Consumer Electronics Show (CES) in Las Vegas last month.

BBC Technology correspondent Rory Cellan-Jones spoke about the project to AP while queuing to register for entry to CES.

Rory explained how his cameraman Steve Adrain had attached the 7D to their car's dashboard after visiting software companies in Silicon Valley, California, before heading to Nevada.

'[Steve] set it to take a still every six seconds as the sun set over the freeway south,' Rory wrote in his blog published the next day. 'He left it on a fixed aperture, so that as the light faded, the exposure got ever longer. Jonathan [Sumberg – the producer] and I got rather impatient with the constant clicking for four hours, especially when it continued through our rest-stop at a fast-food outlet. But I think you



will agree that the resulting time-lapse sequence is pretty stunning.'

The BBC man added: 'It set us talking about what has happened in camera technology in recent years. You can now capture HD video on a whole range of devices – from the top-end broadcast cameras through digital SLRs right down to smartphones. And the gap in image quality between a £10,000 camera and a £250 one has got a lot smaller.'

It seems the BBC has also been experimenting with Sony's NEX-5N compact system camera for shooting video.

To view the 7D video, visit [www.bbc.co.uk/news/technology-16467407](http://www.bbc.co.uk/news/technology-16467407).

# CLUBNEWS

Club news from around the country

## GRIMSBY PHOTOGRAPHIC SOCIETY

The society will stage its annual show from 9-24 March at Grimsby Central Library, Town Hall Square, Grimsby, North East Lincolnshire DN31 1HG. Tel: 01472 323 600. Visit [www.grimsbyphotographicsociety.co.uk](http://www.grimsbyphotographicsociety.co.uk).

## GUILDFORD PHOTOGRAPHIC SOCIETY

A club workshop on digital workflow is due to take place on 7 February (8pm-10pm). It will address areas such as levels, 'colour casts' and sharpening. Meetings take place at Burpham Village Hall, Guildford, Surrey GU4 7LP. Visit [www.guildfordphotosoc.org.uk](http://www.guildfordphotosoc.org.uk).



## Do you have a story?

Contact Chris Cheesman  
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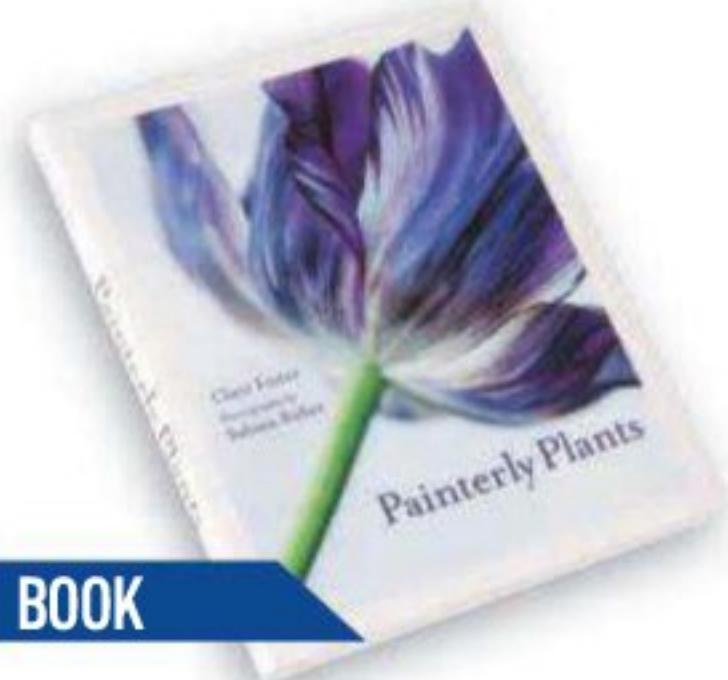
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# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

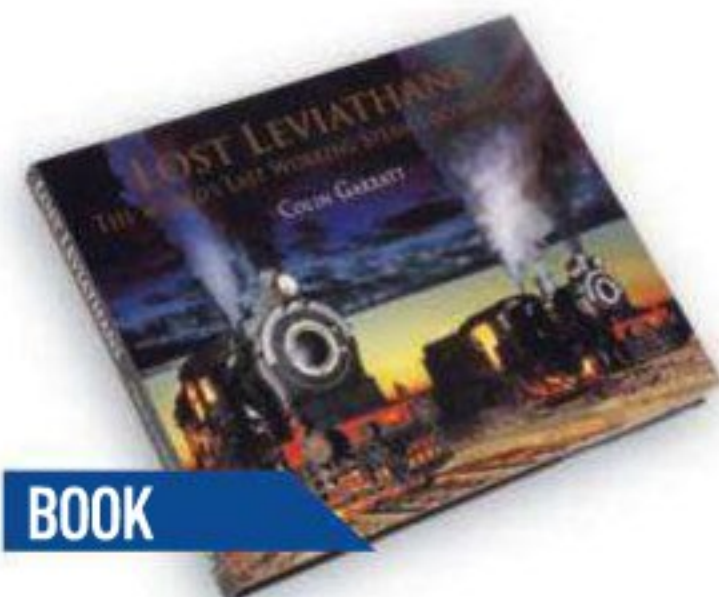
## Painterly Plants

By Claire Foster and Sabina Rüber, Merrell, £25, hardback, 160 pages, ISBN 978-1-8589-4555-2



**STILL-LIFE** imagery has long been a staple of artistic expression and it's one that is still going strong today. In this book, garden expert Claire Foster takes a look at some of the world's most beautiful flowers. Yet as interesting as Foster's text is (particularly her analysis of each flower's artistic history), the real point of interest for AP readers here is Sabina Rüber's lovely flower photographs. Rüber's images explore and drink in the intricate yet delicate structure of each flower, and the colours are beautifully reproduced on the page. So while there is no technical information to help you out with your own images, the pictures are more than enough to get you inspired.

© SABINA RÜBER

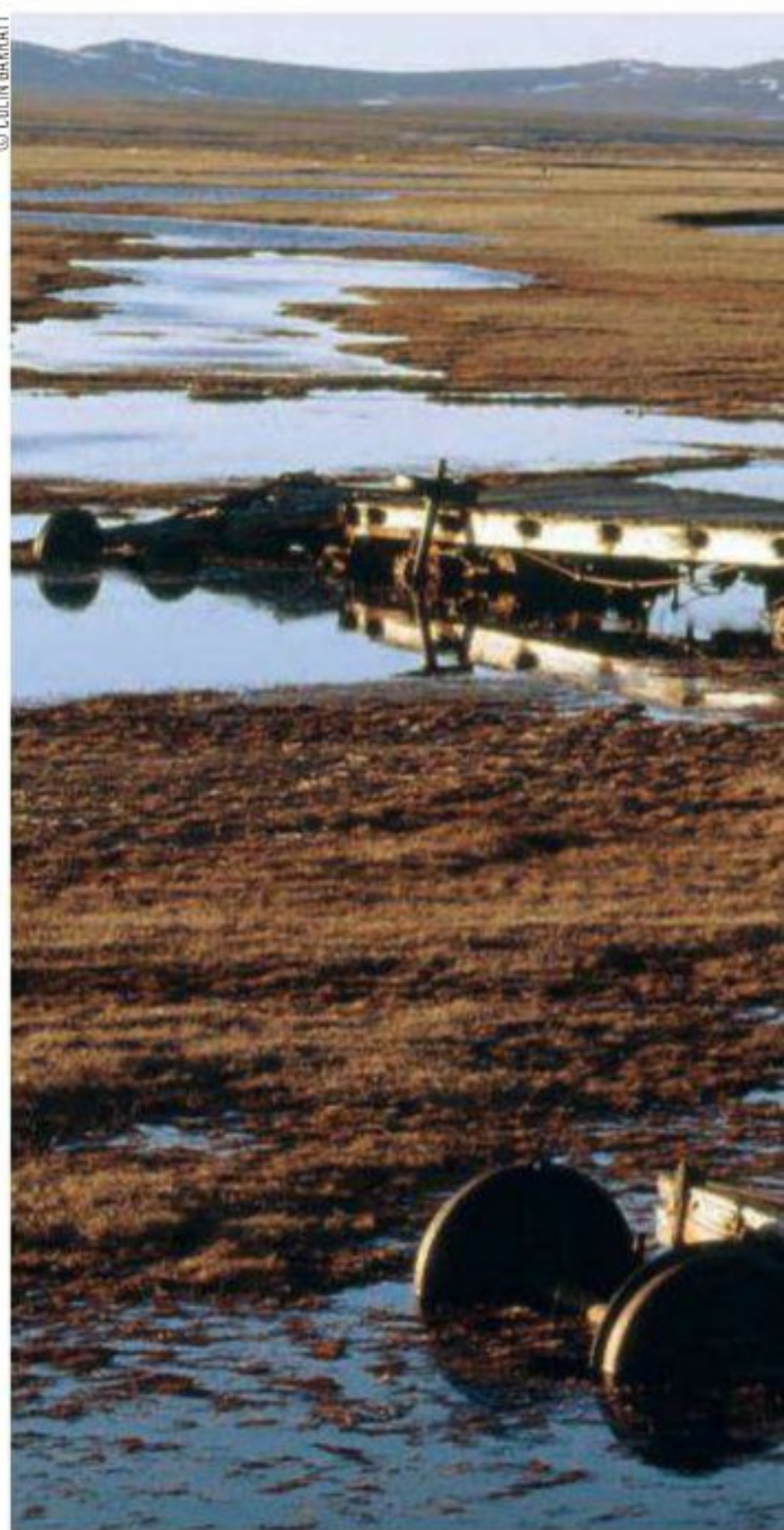


BOOK

The World's Last Working Steam Locomotives

By Colin Garratt, Milepost, £30, hardback, 224 pages, ISBN 978-1-900193-70-2

© COLIN GARRATT



## EXHIBITION

### Mark Power - The Sound of Two Songs

Until 24 March. Impressions Gallery, Centenary Square, Bradford, West Yorkshire BD1 1SD. Tel: 01274 737 843. Website: [www.impressions-gallery.com](http://www.impressions-gallery.com). Open Tues-Fri 11am-6pm, Sat noon-5pm. Admission free

**PRODUCING** a photographic survey of a nation is no walk in the park. Attempting to contain the spirit of a people within a series of images is surely going to fall short somewhere. That is, unless you're photographer Mark Power, an artist who has taken a purely subjective and movingly personal approach. This is Poland through his eyes. The project began in 2004 when Magnum Photos embarked on a project to document the countries joining the

European Union that year. Despite having no ancestral link to the country, Power had always been fascinated by Poland and set about documenting it through his images. Joining Power was Polish-born photographer Konrad Pustola, who helped him understand the inherent beauty of the land. It all amounts to a project that contains traces of portraiture, intervention and landscape, and one that requires an entry in your events diary.

© MARK POWER/MAGNUM PHOTOS







**COLIN** Garratt has spent a lot of his life documenting the demise of the steam train. He has travelled the world photographing the few remaining behemoths of a once-thriving industry. Steam locomotives go hand-in-hand with the notion of human progress and man's expansion throughout the world. There are around 300 photographs in this book and each one shows just how much Garratt cares about his subject. The interesting contrast here is that, rather than shooting film in order to continue the theme of tradition, he uses digital technology. While



the limitations of the equipment may mean the quality of the images is not quite up to scratch, it doesn't detract from the good intentions of the book.



## WEBSITE

**www.fineartphotoblog.com**



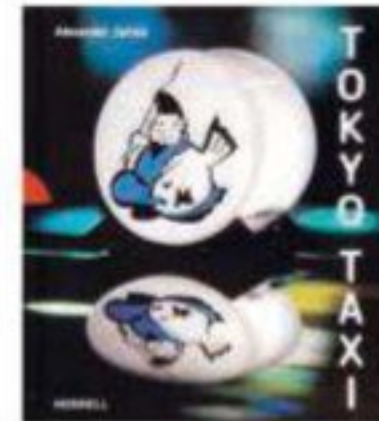
**WE'VE** featured a few fine-art blogs in AP before, and it can often be difficult to find any kind of distinguishing features between each of them. However, this one, despite its rather obvious name, stands out from the crowd. The site is designed to be, in its own words, one part fine-art photography gallery, one part blog and one part search engine. The site consists of seven photographers. Each of those photographers publishes an image on a given day, meaning that every photographer produces an image a week. Users are then free to peruse the website



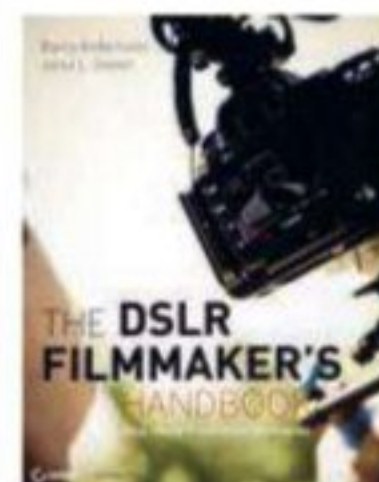
and buy anything that takes their fancy. However, the site has also recently opened its door to guest contributors, so if you fancy putting your work out there, it may be worth visiting this site.

# CONDENSED READING

**A round-up of the latest photography books on the market**



● **TOKYO TAXI** by Alexander James, £9.95 This wonderful little oddity takes as its subject the hundreds of unique illuminations that adorn the tops of Tokyo taxis. It may seem like a nothing subject, but it's difficult not to be a little mesmerised by these signs. Some of the images are accompanied by small insights and stories from the drivers that are genuinely fascinating. ● **PRACTICAL HDR** by David Nightingale, £14.99 To some, high dynamic range is a great tool for bringing out the hidden character of a scene. To others, it is a technique that should be put on trial for crimes against photography. Regardless of your opinions, it can't be denied that this book is a definitive guide to the art of HDR. ● **THE DSLR FILMMAKER'S HANDBOOK** by Barry Andersson and Janie L Geyen, £33.99 More and more filmmakers are using DSLRs to capture moving images, and this extensive guide is going to be of huge benefit to anyone looking to do the same. It's a fantastic read and most definitely one of the best books of its kind on the market.



● **CRAZY PHOTOGRAPHY** by Diane Routex, £14.95 Picture the scenario: you're at a party and your friend is introducing you to other people. After much handshaking you finally get to the loud-mouthed young waif who's wearing a beanie hat despite the fact that you're indoors with the central heating on full-blast. She tells you her name (Crystal or Pookie) and then proceeds to flap her arms around and describe just how crazy she is. The final straw is when she asks you your star sign. You down another can, turn on your heels and leave a man-shaped hole in the front door. That woman is this book. It probably would have been better as a website.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### DO ANYTHING YOU WANT TO DO

I would like to point out to the anonymous letter writer in AP 21 January that when you're taking pictures at concerts, there is the (very rare) occasion when security staff don't always get their own way.

I attended a Thin Lizzy concert in 1978 at Newcastle City Hall. Prior to the gig I had phoned the venue and been told that taking photos was permitted. I took along my Praktica L2 and a 200mm lens – hardly 'professional' kit. I was seated a couple of rows from the front of the stage and when I began taking pictures a security guard yelled in my ear that photos weren't allowed. I explained I'd been told that they were.

He came back, stood behind me and yanked on my camera strap. The camera whacked me in the mouth. Ouch! Suddenly, Thin Lizzy front man, the late, great Phil Lynott, stopped the show. He'd witnessed the incident and in his wonderful Irish accent gave that thug a real dressing down.

After calling him a 'meathead', he shouted, 'It's *moi* f\*\*\*\*\* band and oi say he can take all the pictures he wants!' The bouncer crept away thoroughly humiliated. Phil called out, 'You all roight, Geordie?' I gave him a wave and the band crashed back into life amid a huge round of applause.

Sore mouth aside, it was a wonderfully satisfying moment. I got all the shots I wanted, but made sure I avoided that bouncer on the way out. Best of all, in the foyer a member of the Thin Lizzy team stopped me and handed me a free band T-shirt courtesy of Phil Lynott.

I'd often seen Thin Lizzy deliver a show-stopping performance, but if Phil hadn't – quite literally – stopped the show that night, I shudder to think what my fate may have been at the hands of that bouncer. What a gent!

**Mick Bidewell, Tyne & Wear**

**You were very lucky to come away with any teeth! Praktica L2s generally do not taste very good and they are extremely hard –**  
**Damien Demolder, Editor**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

## PRIESTS ARE HUMAN TOO

I had a good chuckle at your response to my letter (AP 28 January) concerning photography in churches – nothing better highlights the inadequacy of my amateur skills than the fact that you can capture an image of God with your camera, and I cannot with mine. I must resolve to do better...

I can't comment on Rachel Cheer's experience (AP 10 December) because I wasn't there. The point that I was trying to make is that your right to take photographs in a church ends at the point where church officials say, 'No.' And that the church officials are more likely to say 'Yes' if you are polite and well behaved. However, priests are human beings, too, and even they can have an off day.

You are right that professional wedding photography during a service must be done discreetly. In fact, being considerate, respectful and discreet are important parts of being a truly professional wedding photographer. Unfortunately, there are far too many examples of really quite unacceptable behaviour – such that it is God who is in danger of being elbowed out of some of the services.

It is not as if photography is entirely banned. There are plenty of opportunities to take photographs: before the bride advances along the aisle, and after the vows, for example. Just not mid-service. If you really want a photograph of the happy couple with the vicar, then he is usually quite happy to pose. – just so long as you were not the one who was running up and down the aisles and through the chancel, flashgun blazing, and screaming, 'Hold that pose!' If you did do that, particularly during the service, then the vicar and wardens are certain to have something to say to you.

**David Price, West Midlands**

## A FROSTY START

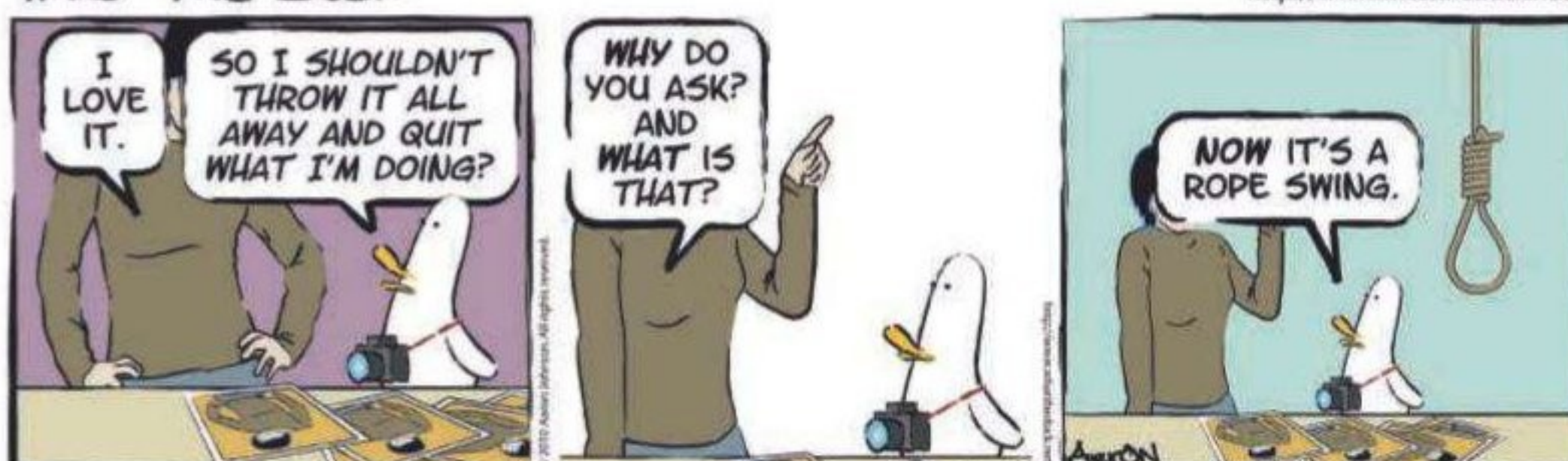
It is all too tempting on these cold frosty mornings to snuggle down in bed and wait until the day warms up. However, if you are a keen amateur photographer – and if you are reading this magazine you must be – you will miss some wonderful photographic opportunities by staying in bed. My neighbours are used to seeing me going around the garden at first light, clad only in my dressing gown!

I find the best time to take my shots is just before any bright direct sunlight hits the subject I am to photograph, for unless you work quickly the direct sun soon burns off the frost killing your intended plans. Admittedly, the sun may give a sparkle to the subject but, as I have said, you will need to work quickly. If you really do need more light than is available, a burst of flash could be the answer.

**Keith Hughes, Surrey**

**I would be inclined to get dressed first, Keith. Unless that's a Stealth Gear dressing gown you have**  
**– Damien Demolder, Editor**

## What The Duck



<http://www.whattheduck.net/>

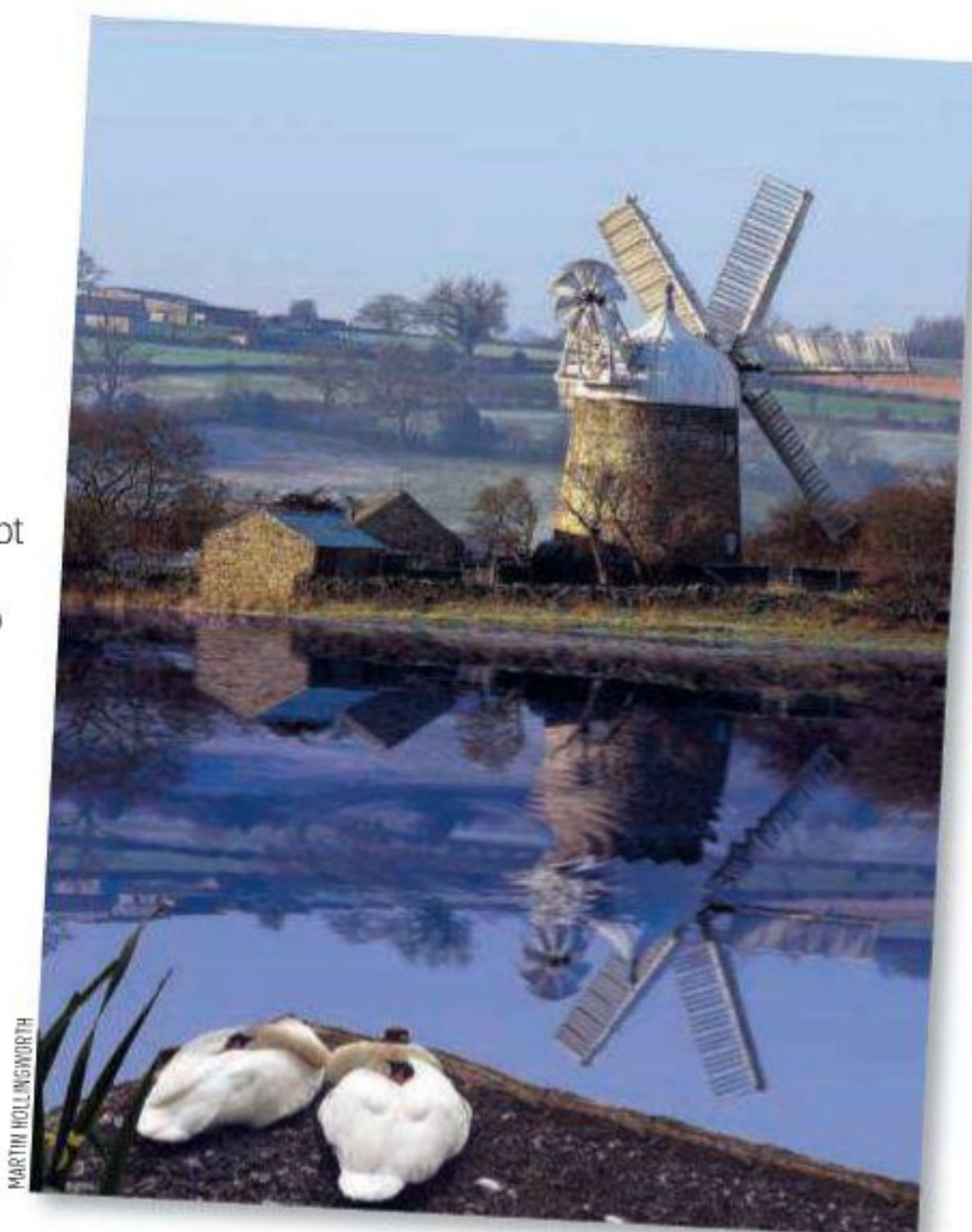


**A PHOTO PROTEST**

As someone who is discovering his take on photography is leaning towards landscapes, I have created the image (right) in less than five minutes (it's not that good, and the bottom half is fake) as my protest to all of those who think it is acceptable to intentionally try to pull the wool over our eyes.

While I have no problem using Photoshop, I find it belittling to all of us who go out and try to capture a shot only to find that some are very apt at using this program and try to trick us into thinking that their reflections are real. I have, and use, Photoshop – without a photo program a 'straight from the camera image' can look very flat – but I do not sit back and reap the praises of others who are led to believe it's a true photograph. I understand and agree that we all have every right to be creative and artistic, and nobody has the right to limit what can be achieved using Photoshop, but if you are going to add a massive big lake, reflections, ripples, and so on to your image, at least have the courage to admit it. I think the days of the photograph have gone and the norm is now to see who is the most creative using photo software.

**Martin Hollingworth, Derbyshire**

**MORE SUITED TO VEG**

I was in a well-known electrical dealer's recently and overheard a customer asking for a digital compact. It was for her daughter who wasn't with her, but who'd specified the exact model she wanted. In her exact words, this lady knew 'sod all' about cameras and wanted simply to pay for the one she'd requested and then be on her way.

I listened to the store assistant's sales patter, which had the lady's (as well my) head spinning. He tried (in vain) using baffling – and occasionally inaccurate – technical details to interest her in another model that boasted more megapixels and features. As it was £90 more expensive, the assistant – presumably with an eye on a bigger commission – continued in his quest to win the lady over.

Despite her making clear her spending limit, as well as the actual camera she wished to buy, she was shown a model priced way beyond her budget and even told that her daughter's choice was a bit 'out of date'. The would-be customer accused the assistant of baffling her with science before walking out. I resisted the urge to tell the assistant that it had served him right.

Now how simple could it all have been? A customer walks into a store and informs the staff exactly which camera she wants. So why burden her with boring technical details about another model – and particularly when the camera wasn't for her own use, anyway? The result should have been a happy customer and a sale for a store that, like so many others, is struggling to survive.

As for store assistants selling digital cameras who try to improve their sales by

promoting the old 'the more megapixels, the better' argument, they ought to be selling vegetables, not cameras!

**Adam Irving, Tyne & Wear**

**Mystery shopper – that's my dream job**  
– **Damien Demolder, Editor**

**LET DOWN BY TV**

I wonder how many AP readers can remember the excellent TV series, *Me and My Camera*, which was screened back in 1981-82. Hosted by ex-AP Editor George Hughes and fellow AP staffer Joe Partridge, the show ran in conjunction with a magazine of the same title.

Current AP columnist Heather Angel was once featured in the show, if my memory serves me well. I also recall *Me and My Camera* magazine publishing an article by one of Heather's contemporaries – the equally brilliant nature photographer Stephen Dalton. The article featured Stephen's groundbreaking shot of a swallow drinking water while on the wing. Stephen had set up his camera and infrared remote release near a pond and the bird took its own photo while swooping down for a drink. It was an incredible shot and Stephen was honest enough to admit that he was actually out shopping when the image was taken.

A weekly photography show on TV was something to look forward to. So why are photographers today so poorly served in terms of television programmes about our wonderful hobby? And particularly in the age of the digital camera when more people than ever are taking pictures!

**Mandy Smith, Northumberland**

# BACK CHAT

**AP reader David Askham delivers an elegy for Kodak as it faces the fate of other once-famous, defunct brands**

**THE ANNOUNCEMENT** in mid-January that Kodak, a 132-year old company, had filed for bankruptcy protection, marked the end of a remarkable era. It was bad enough when Kodak pulled the plug on its famous Kodachrome film in 2009 – one felt that the end was nigh for one of the most famous names in photographic history.

Most film photographers will have owned or used Kodak products. They were ubiquitous. I have an early Kodak rollfilm camera, still in its original leather case, won in a national competition. I keep it as a reminder of when new cameras were almost unobtainable. A Kodascope 8mm ciné projector is fondly remembered from life before television.

My large collection of processed Kodak film contains rich memories. Many of the best have found a fresh life following digitisation and some even sell through photo libraries. Undoubtedly, their irreplaceable and historical content endows them with a rarity value. Without Kodak transparency films' enduring qualities, those precious memories would long ago have faded. None of the contemporary rival manufacturers' products has survived in my archives. That speaks volumes for the supremacy of Kodak in its heyday.

My first Kodachrome was slow by modern standards. It had a speed of DIN 12, equivalent to ISO 12 – less than one quarter of the speed of its current replacement today! The last Kodachrome film had a speed of ISO 64, still slow when compared with digital equivalents of ISO 6400 and higher!

Kodak lost its way in the fast-moving and highly competitive digital era. Yet many photographers are currently enjoying the so-called 'Kodachrome look', produced by the Kodak-designed and manufactured sensor supplied to Leica for use in its M9 digital rangefinder cameras. (This fact was allegedly revealed by Stefan Daniel at Leica Camera AG in September 2010.) With the demise of Kodak, it is hoped that its sensor work will be undertaken by another company.

However, Kodak will not be the first famous film consigned to the history books. Remember, Dufay, Agfa, Gevaert and Perutz? Then there are countless old brands known mainly, nowadays, to flea-market shoppers – names such as Balda, Practina, Ihagee, Rollei, Wray, Ross, Dallmeyer, MPP and Sinclair. Many of these well-made products are capable of working well today.

Outstanding among the pioneering photographic manufacturers is Leica. It is one of the very few 'oldies' to have adapted successfully over time to the radical changes in technology and human desire. This is all the more remarkable when you consider the premium prices of Leica products. Until 2009, I was loading Kodachrome into my venerable Leica M3, a partnership which had survived more than 40 years. Happily, excellent alternative films are still available for the faithful. Long may it remain so. Thank you, Kodak!



Photo insight Andrew Sanderson





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# PHOTO INSIGHT

In his first article as a *Photo insight* contributor, Andrew Sanderson explains how he took his fairy-tale-like image of a woodland in West Yorkshire



## ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

**THIS** shot is called 'Fairy Woods'. I like to think that it's obvious why this photograph has such a title. It's an incredibly atmospheric image and one that brings to mind the stories of the Brothers Grimm and Hans Christian Andersen. The location is Dean Bride Lane in Hepworth, West Yorkshire, and I found this track one day while I was walking through the woods. It is an area that I have explored before, but this was the first time I had walked along it in cold conditions.

The nature of an environment changes with the seasons and the weather conditions. A location that you may be familiar with on a sunny day can become something else entirely as soon as the skies cloud over and the rain and mist descend. In this location, it took a combination of the elements you see here to really bring out the best of the scene. The frost and mist came together to give the ground a sense of definition, and the background receding into the mist is particularly effective. The steps and path leading around the mound of foliage are a nice way to draw the viewer's eye through the picture. But more than that, it works on a narrative level. It inspires your mind to wander the path into the background and the mystery that lies beyond. Mist is a kind of curtain; you always want to know what's behind it. The mound in the centre also works in this way – what is it hiding?

The image was taken using my battered old Mamiya RB67 and, most importantly, Ilford XP2 Super ISO 400 – a black & white film that really suits a certain type of image. XP2 is a great film to use when faced with a location that has varied lighting conditions. Crucially, the film displays a creamy rendition of highlights, and if you're working with misty conditions that's a great advantage. I always rate XP2 film at ISO 200 by setting my lightmeter to ISO 200. What that effectively means is that I'm overexposing each frame by 1 stop (doubling the exposure), but the film is processed as normal. This produces a much creamier negative with more shadow detail and a finer grain. It's also interesting to note that the film is processed using the C-41 process, the same one used to process colour film.

The negative was printed onto Ilford Multigrade FB Warmtone paper in a conventional darkroom. You'll notice that

there's a border around the edge of my image, and while there are some people who believe that a border can make any average image look good, I don't think that's true. I think an average shot will always look average. My reason for using a border is simply that it helps to frame the image. It holds the picture in place. On a practical level, it keeps the image clear of fingerprints.

Adding a border in the darkroom is a simple process. You expose your image as normal and then obscure the larger part with an opaque material, such as card. The material should be the same shape, but slightly smaller than the final image. Place it on top of your photograph and then expose again until the edges at the top, sides and bottom are overexposed and black.

You may also notice the subtle vignetting effect. This links back to the creating of the border and is a process known as 'burning in'. The image is exposed as normal and then exposed again for less time while obscuring the central part so that it creates a gradient tone around the edges. It's a way of leading the viewer's eye into the area of interest.

I don't keep a record of the shutter speed and aperture used because I don't believe these settings will be of use to other photographers. If anyone else visits the location the lighting will be totally different. The viewer may be interested to know whether full depth of field was intended, or if shallow focus was the aim, but details such as f/5.6 or f/11 will tell you very little.

I don't need the information for my own purposes. I judge each location and shot on its own merits. As this image was taken with a Mamiya RB67 I had no internal meter, so relied – as I often do – on my Gossen Lunasix F hand meter. I feel this is the best handheld meter available and much better at reading low-light conditions than digital meters. The process for metering here was quite simple in that I metered the shadows and then exposed as if the midtone were 2 stops above that. This meant I got a nice moody exposure that didn't overwhelm the scene with highlights. I firmly believe that learning how to meter properly is essential to good negative and print quality.

**Andrew Sanderson was talking to Oliver Atwell**

To see more of Andrew's images, visit [www.andrewsanderson.com](http://www.andrewsanderson.com). Andrew regularly conducts one-on-one workshops, where attendees can learn a variety of advanced printing techniques. See his website for details



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# Big Cats Of The Masai Mara Wildlife Photography Workshop

July 2012

Hosted throughout by professional Wildlife Photographer Richard Costin

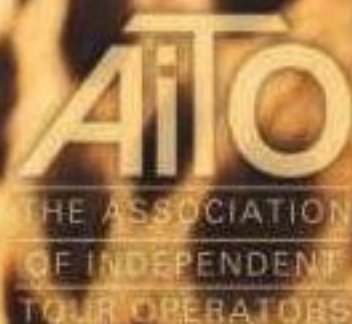
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# Landscapes

## The Amateur Photographer Masterclass with **Tom Mackie**

Landscape photographer **Tom Mackie** guides five readers through the best ways to shoot urban skylines using the shapes and lines of a city. **Oliver Atwell** joins them

**IN PREVIOUS** *Masterclass* articles, Tom Mackie has guided us through some of the techniques and equipment that can help us achieve successful landscape images. From the lush woodland of Ashridge Forest in Buckinghamshire to the sweeping hills and fields of North Yorkshire, we've seen the natural landscape represented through a series of considered and carefully composed images. However, it would be churlish to think that these locations are the only kinds of vistas that fall into the category of landscapes. There is another, more urban, territory that can wholly benefit from landscape techniques.

'In this London-based *Masterclass*, we're going to be looking at the city as a type of landscape,' says Tom. 'Specifically, we're going to be covering the best ways to

photograph city skylines. You'll see many shots of cities, but a lot of them can suffer from the same problem. It can be difficult to create order from chaos when attempting to achieve dynamic images. We'll look at the ways we can use the shapes and lines of the city to create pleasing compositions.'

The five AP readers will look at how different lenses, both telephoto and wideangle, can be used to bring out different elements of the city.

'I've asked each reader to bring at least a couple of lenses to use throughout the day,' says Tom. 'Ideally, they will bring something like a 24-105mm zoom, and a tele-zoom such as a 70-200mm. It's important to get as much coverage as possible in an environment like this. Using the wrong type of lens can completely ruin a shot.'

The day will also find the readers learning how the use of filters can bring out the character of a scene, and Tom will also show how city skylines can benefit greatly from producing panoramic images.

'This kind of environment will really benefit from working with panoramas,' says Tom. 'We've dealt with this before in a rural environment (see AP 13 November 2010), but it's going to be especially relevant now in a city context. Creating panoramic images in the city, particularly of the skylines, is a really satisfying experience. The fascinating shapes and structures can generate the kind of panorama that you can almost get lost in.'

On an additional note, Tom suggests that everyone shoot in raw. 'Towards the end of the day the light levels will drop and we'll find ourselves shooting against the night sky,' he says. 'Shooting in raw will offer greater flexibility when working on the images in post-processing. As you'll be shooting into a dark sky and artificial illumination, you'll want as much leeway as possible to fix the exposure if you can't get it quite right in-camera.'





## Your AP Master... Tom Mackie



A former contributor to AP's *Photo insight* series, Tom Mackie is one of the world's leading photographers. He has spent many years as an architectural, industrial and landscape photographer, and has a penchant for panoramic photography. Tom has published several books and written numerous articles for photography magazines. He also lectures on photography and regularly holds workshops in the UK and abroad.

[www.tommackie.com](http://www.tommackie.com)

## The AP readers... James Burnett



James doesn't specialise in any particular genre, but shoots landscapes more than anything else. He uses a Canon EOS 350D. 'We explored a range of interesting subjects,' he says. 'Tom has a very considerate style of teaching.'

## Ritchie Coatsworth



Ritchie likes shooting landscapes and uses a Canon EOS 7D. 'It's been a good opportunity to expand on my skills,' he says. 'It's been very enjoyable.'

## Vinicios H de Moura



Vinicios has been shooting for around a year and uses a Nikon D7000. 'I'm really grateful for the opportunity to shoot today,' he says. 'I've taken away a whole range of ideas.'

## Raymond Milsted



'I've enjoyed the day a lot,' says Raymond, who enjoys landscapes and shooting in low light using his Sony Alpha 350. 'It's great seeing such a familiar location from a different angle.'

## Rosalind Rosewarne



Rosalind enjoys shooting a range of subjects, but is looking to become more proficient in landscape photography. She uses a Nikon D700. 'It's been a great day full of useful tips,' says Rosalind. 'Tom is a great tutor and incredibly patient.'

# LENSES

ITCHIE COATSWORTH



**WHEN** shooting a subject like city skylines, the obvious thing to do is to shoot everything using a wideangle lens. The idea, of course, is to gain as much coverage of the scene as possible. Yet while this may work for some shots, a wideangle lens can neglect some of the more interesting components.

'A wideangle lens will essentially give you a dramatic view of the location that you're photographing,' says Tom. 'It means you can include foreground, middle ground and background. While that has many advantages, it can also mean that you're neglecting the other end of the scale. A telephoto lens has a lot to bring to an environment like this.'

Where a wideangle optic provides a nice overview of a skyline, a telephoto lens can hone in on some of the interesting details that make up the bigger picture.

'In the urban environment,

particularly a major city, you're faced with a number of structurally fascinating buildings,' says Tom. 'In some of our shots here we have buildings such as the Tate Modern and the Gherkin. These are all structures that can make a shot in their own right. That's where a telephoto lens comes in. It means you can pick out a part of the scenery and compose it in such a way that it's isolated from the rest of the scene.'

According to Tom, the temptation can be to just shoot a scene with a wideangle optic and think that this will naturally captivate the viewer.

'Every shot needs a subject, and cropping and framing using a telephoto lens is the best way to achieve this,' says Tom. 'The lens can compress an image and bring the finer details forward in the composition. It's a way of fine-tuning what you're seeing and breaking it down into the bare essentials.'

TOM MACKIE



# COMPOSITION

**A CITY** environment is a godsend from a compositional point of view. A good tip when shooting in a natural landscape is to break down the environment into manageable shapes and lines – essentially creating order out of chaos. In an urban environment this job is made even easier.

'The city consists of a whole range of geometric shapes that are more than simple to arrange into a composition,' says Tom. 'Using these shapes, you create a series of geometrically pleasing images. What you're seeing is a series of simple blocks, which, with the appropriate lens, can be shot in a way that makes them work together. Your framing will be crucial here. There are a number

of edges and lines that can be used to act as guides to help you arrange your shot.'

Tom also suggests being aware of converging lines. 'You can look at the city as a kind of forest,' says Tom. 'When you're standing in a forest and looking through the trees, you'll see that a lot of trees merge together. However, if you just shift your position slightly – moving left or right – then the trees will separate out just enough so that each of them is defined in the frame.'

'The same applies to the city, especially an architecturally cramped place like London. Carefully select your angle and ensure that each building occupies its own space within the frame.'



# SKYLINE PANORAMAS

**ONE OF** the most interesting techniques that you can try during a shoot in the city is a pan-stitch, or, as it is more commonly called, a panorama.

'A pan-stitch can emphasise the grand sweeping nature of a location,' says Tom. 'If you can get a vantage point that's high enough in a city, such as a bridge, you should be able to achieve some dramatic shots.'

A pan-stitch consists of a series of images that have been 'stitched' together in post-production. 'It's a simple process that we've talked about before in *Masterclass*, but it's worth reiterating it in this new environment,' says Tom. 'Place your camera on a tripod and ensure that the surface you're positioned on is flat. Set your camera to manual, including the focus. The problem with using autofocus here is that your lens may

suddenly lock onto something in the foreground, meaning you have one image that is blurred. You then need to pan your image from end to end to make sure that you take a picture at particular increments. Due to the nature of the environment, you have a number of shapes that you can use as a guide. However, you should also make sure that there is some degree of overlap as this makes it a lot easier when it comes to stitching them together later. Once you have your images you can import them into Photoshop and use the Photomerge function (File>Automate>Photomerge). The results can be pretty breathtaking.'



RAYMOND MILSTED



TOM MACRIE

## 'Graduated filters are probably something you'll find yourself using when shooting skylines'

more gradual. With skylines I suggest sticking with soft. If you find yourself in a position where the grads you have aren't dark enough, they can be combined.'

The Big Stopper is essentially a neutral density filter that cuts out 10 stops of light. It's a filter that you'll often see used in landscape images in areas such as beaches and rivers. The effect will give you a strange effect that makes water appear almost like glass and skies look ghostly.

'As we're in London, we can make use of the River Thames and shoot it using the Big Stopper filter,' says Tom. 'The first stage is to compose your image. Here you can see that we're using the floats to act as a leading line in the image. Silhouetted in the background we have the Big Ben clock tower and the Houses of Parliament.'

'The next step is to take a meter reading and record what the exposure would be without a filter on the front of the lens. Put the camera into aperture priority and set it to the aperture that is appropriate for your scene. Record what shutter speed that produces and then multiply it by ten. You'll need to do this because the Big Stopper reduces the light by 10 stops. So, for example, if you have an exposure of 1/125sec at f/11, you'll need to increase your time to 8secs; 1/60sec becomes 16secs and so on. If in doubt, consult the exposure chart. Once you have this, put your camera into bulb mode and start a stopwatch to time the exposure. You can end up with some lengthy exposures, but it's worth the wait.'

# FILTERS IN THE CITY

**FILTERS** such as ND grads can turn an otherwise drab shot into an image that captivates the viewer.

'Graduated filters are probably something you'll find yourself using when shooting skylines,' says Tom. 'There will often be a great contrast, exposure-wise, between the sky and the buildings that you're shooting, so you'll need a way to bring the highlights down slightly to balance with the rest of the image. That's where a grad filter comes in handy.'

'ND grads come in a variety of intensities and essentially reduce the amount of light in the highlight areas. For example, 0.3ND brings the exposure down 1 stop and 0.9ND brings it down 3 stops. Just remember that the greater the contrast, the darker the grad you'll have to use. You'll also have a choice between hard and soft. With a hard grad the transition between the dark half of the filter and the lighter portion is abrupt, whereas with a soft grad it's



# READERS' IMAGES



RITCHIE COATSWORTH

## Ritchie Coatsworth

◆ **'WE WERE** fortunate enough to have some lovely conditions for a night shot of London,' says Tom. 'The contrast of the warm golden hue of the Houses of Parliament against the blue evening sky makes for a strong classic image of London. When you're walking around London, it can be tempting to avoid scenes like this just because you've seen them before. However, if anything, that should push you to try harder for something a little different.'

'There is an optimal period of time when the tone of the sky is about 1 stop brighter than that of the illuminated buildings, and looking at the time on the Big Ben clock tower, Ritchie was about ten minutes too late as the sky is a little too dark. The skyline is starting to merge with the background. He could bring the levels up in processing, but he would need to be very careful about image noise appearing.'

**'The contrast of the warm golden hue of the Houses of Parliament against the blue evening sky makes for a strong classic image'**



JAMES BURNETT

## James Burnett

◆ **'I LIKE** the way James has created a tight composition using a telephoto lens, combining the various geometric shapes with the Gherkin beautifully placed in the upper third of the frame. The Gherkin's shape dominates the frame, towering over the other buildings and appearing as a giant among the smaller structures. The side lighting really helps to define the shapes.'

'It's often difficult to make order out of the chaotic urban skyline, but James has accomplished this with no problem by using a telephoto lens and honing in on what he saw as one of the most interesting elements of the scene. Also worth noting is the lighting, specifically the way the shadows fall on the buildings and create an extra layer of shape within the frame. The sunlight reflecting on the Gherkin adds a sense of depth and creates an almost mosaic effect on the glass.'





## Raymond Milsted

◆ **'RAYMOND'S'** image shows the entire skyline and gives a better idea of how James visualised the tight crop that he created in his

shot (below left). A panorama is a wonderful way to show a linear composition of a city skyline, although I try to keep the proportions to 3:1 or 2.5:1. I would have perhaps cropped this image in from the sides so the main focus

is on the major buildings, but the extraneous architecture gives a sense of scale. The shape of the composition is interesting, as it almost appears to be in the shape of a triangle or mountain.'



## Vinicios H de Moura

◆ **'VINICIOS'** has created a really interesting image of Charing Cross Bridge, concentrating on just the strong lines of the cables,' says Tom. 'It's a unique perspective. I like the fact that he hasn't gone for the obvious and made a record shot of the entire bridge. It can be easy to think that a picture lies in the bigger view. It's important

to remember, as we saw with James's image (below left), that a scene is made up of a series of individual components. Vinicios has clearly studied the scene and determined that this section would make the most interesting picture. He has waited for the optimum moment and taken the image. The positioning of the centre column in the vortex of clouds make it seem almost as if they are swirling around this point.'



## Would you like to take part?

**EVERY** month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day, with food and refreshments provided. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Andy Rouse** (wildlife). Our next confirmed *Masterclass* will be with Andy Rouse on 1 March. If you would like to take part, visit [www.amateurphotographer.co.uk/masterclass](http://www.amateurphotographer.co.uk/masterclass) for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.



## Rosalind Rosewarne

◆ **'THIS'** is an unusual juxtaposition of elements,' says Tom. 'The Tate Modern chimney is sandwiching St Paul's Cathedral in a view that is really only available from quite a high vantage point. The rectangular 1950s chimney contrasts nicely with the 17th century dome. Essentially, the other modern buildings contrast with the domed cathedral and give it a kind of visual context. The empty space in the sky creates an unbalanced image, so perhaps a vertical crop of the tower and cathedral would help to remedy this. In that sense, it would become a picture that communicates a real impression of scale and perspective.'



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# It's all in the details

Portrait photography isn't just about photographing your subject in its entirety. **Tracey Clark** explains how by focusing on details, it's possible to create dynamic images. She talks to **Gemma Padley**

By choosing a low vantage point and isolating the child's knees, the photographer has created an image with impact



## Portraiture Close-ups



**WHEN** you think of portrait photography, what images spring to mind? Full-length shots taken in a studio-environment, perhaps, or formal head-and-shoulders pictures? While these approaches can produce excellent portraits, there are plenty of other possibilities that will add vitality and zest to your portrait photography if you're willing to give them a go. Concentrating on photographing details – a pair of hands or feet, for example – or even cutting part of the person out of the frame entirely can produce great images.

'Giving things a go' is very much the motto of American photographer Tracey

Clark. Based in Los Angeles, Tracey founded an online photography collective called Shutter Sisters four years ago to provide a platform for female photographers to showcase their work. On the site, photographers post their images and can leave comments for each other. Portrait images feature frequently, especially natural, informal portraits where the 'details' take precedence over traditional full-length or posed portraits. The majority of the photographs are taken in informal documentary-style settings.

'It dawned on me that there wasn't a place where women photographers who weren't

professional, but who were shooting every day, could share their images – somewhere welcoming and not intimidating,' says Tracey, who has worked as a professional photographer for more than 20 years. 'So I decided to create one, and Shutter Sisters was born.'

Describing this as her light-bulb moment, Tracey's intention was to create an online space based on mutual support and encouragement. Enjoyment and experimentation lie at the heart of the collective. 'In essence, Shutter Sisters is a gathering of women who want to tell their stories visually,' says Tracey. 'It's not about getting everything right photographically all the time, but rather expressing yourself and having a place to belong – sharing your perspective and learning at your own pace.'

### DETAILS IN PORTRAITURE

It's easy to think of portraiture as being about the head shot and not look beyond this for creative ideas, but this is just a starting point, Tracey stresses. 'Portrait photography is also about the unexpected,' she says. 'You'll always want a close-up portrait of someone, but it's about how you use that concept to say something else.'

Images such as a child peeking out from behind a sofa, a pair of clasped hands, or a studious child whose hands are the main subject, are just a few of the pictures from the website and accompanying book, *Expressive Photography*, published by Ilex. What these images have in common is that they are all composed from just part of the person, offering a glimpse into who that person is. In these photographs, something seemingly inconsequential becomes touching and charming. At the heart of each picture is the everyday. 'The people in the images are engaged in their everyday life – they're shown doing something,' says Tracey. 'In that sense, they're not session pictures or sit-down portrait sessions.'

'There is beauty in the ordinary event of driving your kids to school or holding a coffee mug,' she adds. 'It's about learning to see the value in your everyday – changing your perspective, realising there is magic in the mundane, honing your eye and starting to notice glimmers of detail.'

### WHAT DETAILS

The details that can make effective compositions are wide ranging – anything from hands and knees to the side of a face or the curve of someone's arm. There is a certain poetry to showing a child's hand, an untied shoelace or the way a person wears their hair or an accessory. It's a question of thinking about gesture, says Tracey, and honing in on the things that aren't obvious.

'A picture of a baby's face is wonderful, but photographing the nape of the neck might make an even more powerful image,' she says. 'You can capture expression through hands and gesture. Expression goes far beyond a facial expression. The basics of composition apply, such as looking for interesting shapes or the colours and texture of clothes, to tell a person's story.'

**A child peeps out from behind a sofa**



Learning to spot potential scenes and details is key, as Tracey explains. 'Keeping an eye out for unexpected things happening around you is something you can train yourself to do,' she says. 'It's also about knowing what is important – what the image needs. If you can see that the curve of the face will make the shot, and you show that, the image will have meaning. If you can show something that stirs emotions in the viewer, you're on the right track.'

The story-telling aspect is one of the biggest themes in portrait photography. 'It's about photographing what is important to you and in the process shedding light on the person in your shot,' says Tracey. 'The images can work individually as portraits, but also together to tell the person's story. You can shoot ten different pictures of a person and tell a whole story through these individual images. Together, they tell the whole narrative – a running narrative, through the span of a life.'

### LOCATION AND LIGHT

Choosing where to take the picture, such as in a familiar or informal setting, will depend on the preferences of the photographer – where he or she is most comfortable shooting. But recognising the potential of your immediate surroundings is key. A common misconception is that you have to go far afield to take great shots, but if you stop and think about what's in front of you, you may be surprised at the shots you can create.

'I like shooting in an indoor environment,' says Tracey. 'I love the intimacy of the



**Above: This shot has been framed so just the baby and child's hands are in view**

**Below: A tightly framed image focuses attention on part of the girl's face**

home. Large windows are obviously a huge advantage. When you're in a personal space, you can capture something that is really special. For me, the location doesn't matter nearly as much as the light,' she adds. 'Window light is my favourite.'

Indeed, light is a key player and can transform an ordinary scene into something magical. 'The illumination from the light can help you see what's unique in a scene,' says Tracey. 'The majority of the photographers in the collective use natural light. In this way, you know what you're getting and don't have to worry about any artificial lighting – but using natural light is a skill in itself.'

### PERSPECTIVE

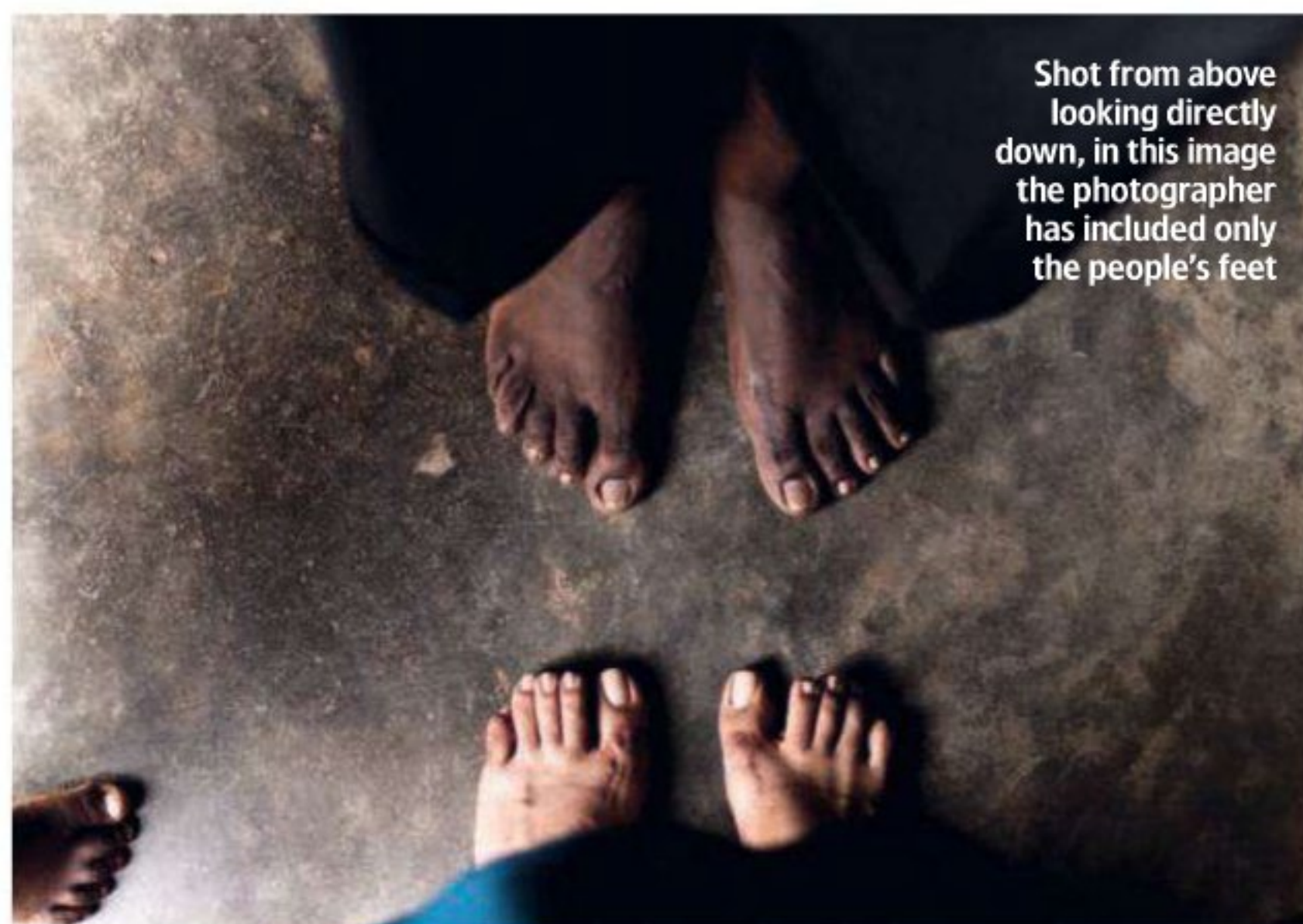
Another key consideration is the perspective from which the image is taken. 'Thinking about your point of view – where you are when you take the picture – will help to create an image that goes beyond being a snapshot and becomes more artful,' says Tracey.

'I like to show something in a way that no one else sees it. I tend to think of the viewfinder as a canvas,' she adds. 'Getting down low when photographing kids is an obvious point, but even for the knee image (see page 27), the photographer is sitting on the ground – it's an unexpected angle. Usually, you're standing up and seeing the world from the same perspective, but the minute you show something from an unexpected perspective it brings something into view that you're not used to seeing. It makes the shot visually compelling.'

### FRAMING

How the shot is framed can make or break the image. It is about finding a way to minimise distracting details and balance elements in the frame for effect. Through considered framing, it's possible to create something imaginative, but equally it is about being bold and daring.

'There are two approaches as I



**Shot from above looking directly down, in this image the photographer has included only the people's feet**





The photographer focuses on the child's hand, utilising a shallow depth of field for effect

see it,' says Tracey. 'The "context" approach versus the "close-up" approach. You can lose all the context and focus on a curve or an area of shadow or light, or you can pull back and show the context and create a shot that is equally magical.'

Part of this process is intuitive, of course. 'You can tap into your intuition, but it depends on the story you are telling,' Tracey continues. 'If you choose to zoom in and fill the frame with one small detail but decide to make this your subject, then that can be enough.'

Tracey uses a Canon EOS 5D camera with, most often, a 50mm f/2.8 macro lens. 'The beauty of the macro lens is that I can get right up close to my subject and the background is out of focus,' she says. 'Shallow depth of field is a big thing for our photo community – being able to minimise background detail is a common thread throughout. Using a fast lens also helps when shooting in natural light.'

### POSED OR CANDID?

The question of how much to engage with the subject and in what way is often asked in portrait photography. In short, should you adopt a candid approach or pose your subjects?

'If you're in a group setting and you can be a fly on the wall, where people aren't paying any attention to you and you can pick out a particular part of a

scene, that kind of candid approach can work really well,' says Tracey. 'You can't be candid when it's just you and your subject, but you can certainly capture those in-between moments.'

So is it essential to know your subject? 'It can be helpful to know your subject, as it puts you at ease, but I don't think it's necessary,' says Tracey. 'When you approach portrait photography, by looking for the details you can detect what it is about that person that tells their story whether you know them or not.'

'Often I try not to engage the subject at all,' she adds. 'Instead, I watch people do what they normally do. It's about "reading" your subject. For me, the way people stand, the way they hold themselves, whether it be a child or an adult, is exactly the kind of gesture you want to capture. It's about letting people be who they are – allowing them to sit how they would normally sit or stand how they would stand. Talking with your subject is fine, but not prompting your subject to move in a particular way, necessarily. I feel that if you tell someone to do something and they pose for the photograph, quite often the best image will be the one you take a second or two afterwards. Some of the best portraits are taken when you don't expect them!' **AP**

To see more images from the Shutter Sisters, visit [www.shuttersisters.com](http://www.shuttersisters.com)



The girl's eyes are excluded from this image, but this concentrates attention on her hands and the drink



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Your pictures in print

1



## Fox cub

1 Adam took his time studying the cubs to learn the patterns of behaviour that would lead to him capturing this shot

Sony Alpha 350, 70-200mm, 1/200sec at f/3.2, ISO 200

**EDITOR'S  
CHOICE**

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What a fantastic picture of a fox cub. It's great to be able to get this close, and the quizzical expression on the animal's face really reveals some character. The focus is spot on, too, which is quite something during a special moment like this. Well done, Adam –  
*Damien Demolder, Editor*



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## Adam Tatlow Gloucestershire

Adam became interested in photography at a young age and started by shooting with an Olympus 35mm SLR. He soon moved on to a Minolta and in recent years has embraced digital technology with a Sony Alpha 350 and then a 580 with 70-200mm lens. 'I love capturing wildlife in its natural environment,' he says. 'I work as a gamekeeper and I want others to be able to enjoy what I am lucky enough to see when I am at work.' To see more of Andy's work, visit [www.cotswoldkeeperphotography.com](http://www.cotswoldkeeperphotography.com).



### Fox

2 The colour and composition are the strongest features of this shot, taken in Guiting Power in the Cotswolds

Sony Alpha 350, 50-500mm, 1/250sec at f/8, ISO 100

### Fawn

3 Adam got in as close as he could without spooking the roe deer fawn, one of a pair that he regularly photographs

Sony Alpha 350, 50-500mm, 1/125sec at f/10, ISO 100,





## David Lee Somerset

'When I was around 12 years old, I was a keen modeller,' says David. 'I'd use the family camera – a Box Brownie – to take pictures of my efforts, although I had to be quick to get there before the dog chewed them up. Soon after that I received an Exa IIA for my birthday and I've still got it.' Since then, David has upgraded to a Nikon D700 and a Canon PowerShot G10. His favourite subjects are landscapes, buildings, interiors and street scenes.

### Cockerel

1 David waited for the right moment to take this shot and caught the cockerel mid-call  
Canon PowerShot G10, 12mm, 1/60sec at f/3.5, ISO 80

### Reeds and sky

2 David was trying to shoot the reeds when he got the added bonus of the sky  
Nikon D700, 18-35mm, 1/250sec at f/11, ISO 200

### Country house

3 Cothay Manor in Somerset makes a great photographic subject  
Nikon D200, 10-20mm, 1/125sec at f/6.3, ISO 100

### Spiral staircase

4 This often attempted shot is given a fresh angle due to the light  
Nikon D700, 18-35mm, 1/8sec at f/5.6, ISO 100, GorillaPod



3



4





## Your pictures in print

### Sue Burton

#### Lancashire

Sue has been interested in photography since her late teens, but only began taking it seriously around five years ago when she bought her first digital camera. Her favourite subject to work with is infrared landscapes, as you can see here. Sue is particularly fond of shooting in the Lake District and Scotland. In the future, she intends to further her research into creating more unusual images through the use of filters and different techniques.



#### Farm buildings

**1** Sue converted this shot to monochrome using the Channel Mixer in Photoshop  
Olympus Pen E-P2, 14-42mm, 4secs at f/10, ISO 200, infrared filter

#### The shelter

**2** Sue added an unusual solarisation effect in post-production here  
Olympus Pen E-P2, 17mm, 1/140sec at f/11, ISO 200

#### Woods

**3** The infrared filter really lends an extra dimension to this image  
Olympus Pen E-P2, 14-42mm, 2secs at f/4.5, ISO 200, infrared filter



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# AP Appraisal



Expert advice, help and tips from AP Editor Damien Demolder

Original



## Reflection of sky Bala Baskar

Panasonic Lumix DMC-FZ20, 301mm (35mm equivalent), 1/125sec at f/3.3, ISO 80

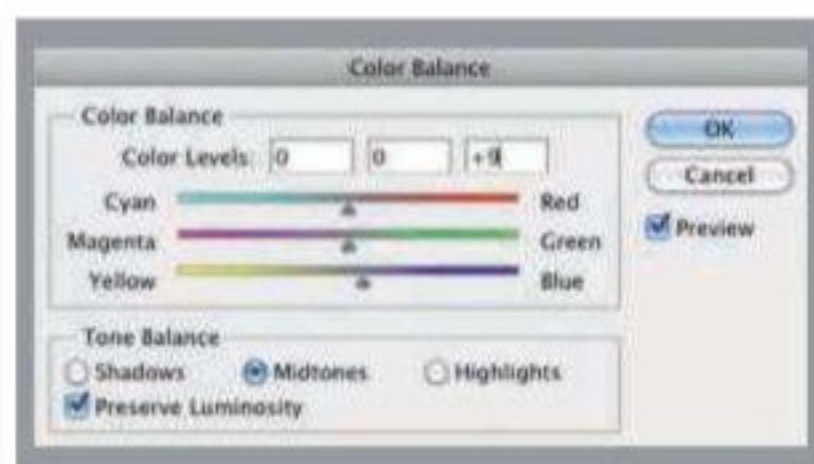
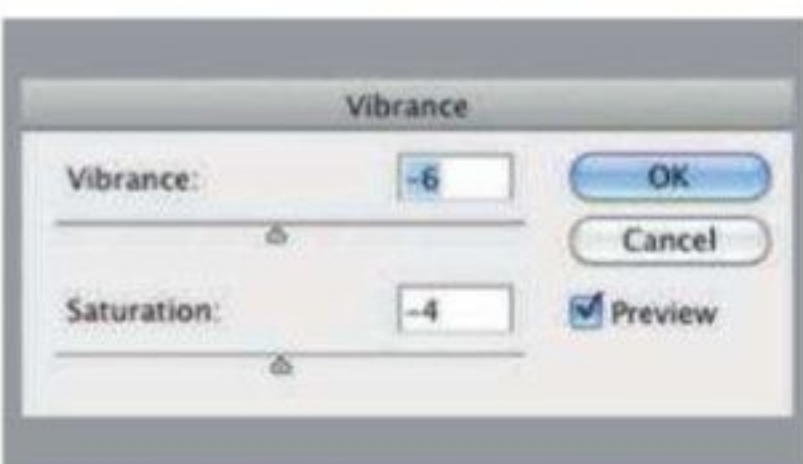
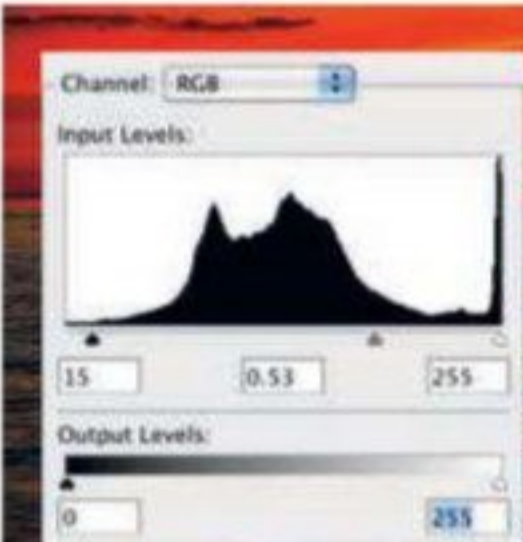
**I LIKE** this kind of picture and have quite a few of my own that are very similar. Mine tend not to be of anything very much – just the simplicity of the sea, sky and a bird on a pole – but Bala's version with the post-sunset sky is much more exciting. Cameras, though, are not always very good at picking the right exposure levels for a sunset, and it is common for them to make skies and colours appear too light – as has happened here. The camera sees it is dark, and lightens the scene because it doesn't understand it is supposed to be dark. Only humans can tell it should be dark, and only humans can instruct the camera what it should be aiming for in a situation such as this.

My first trick was to use the Levels tool

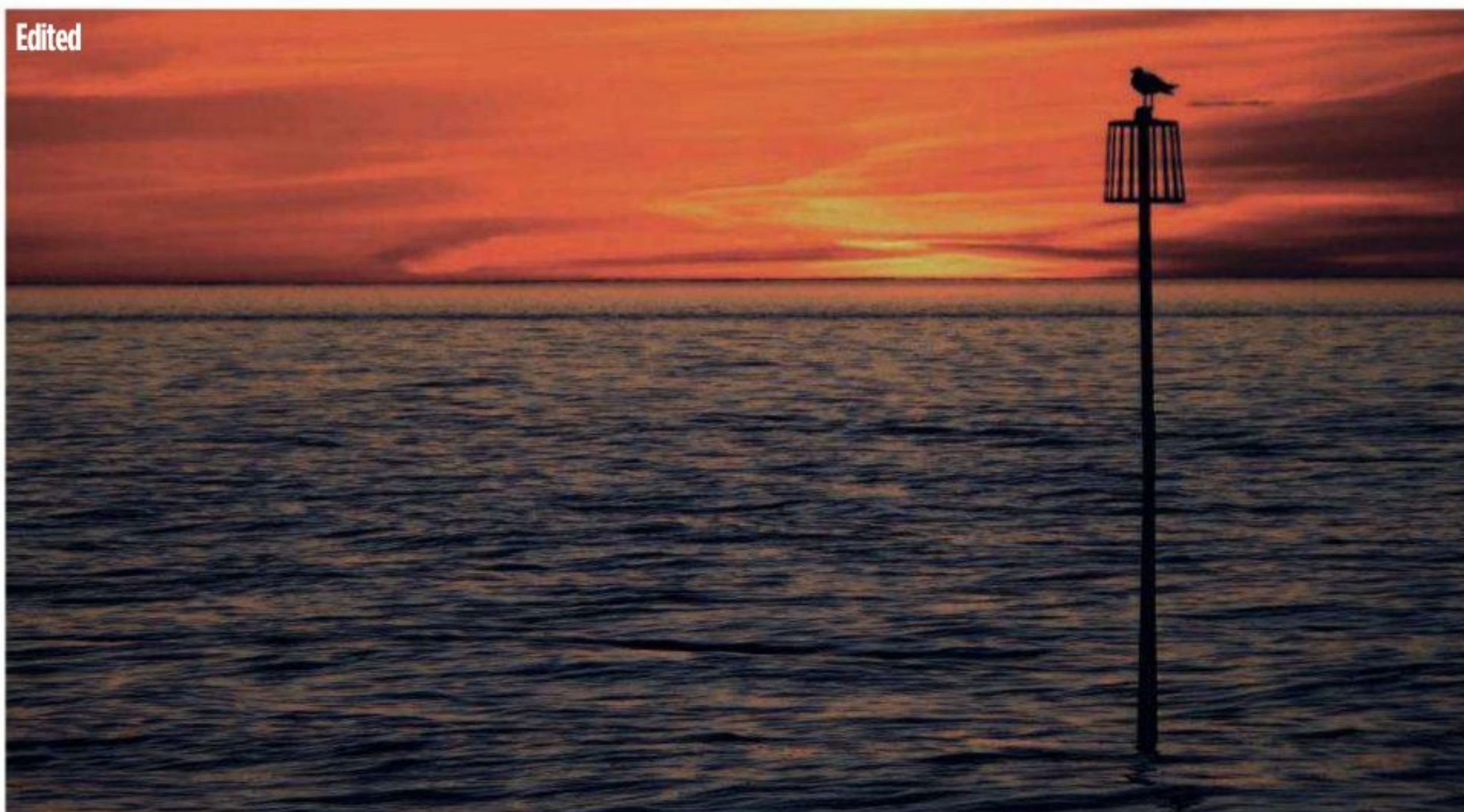
to add some shadows and to darken the midtones to reflect more accurately what the scene would have looked like. This also brings out the colours in the sky, although a little too strongly. I suspect that Bala has already added some saturation and shifted the hue to enhance the sky, but with the 'correct' exposure things look a little overdone. I used the Vibrance window to turn both the vibrance and the saturation down. Things are still too yellow, though, so a trip into the Color Balance tool was called for to inject more blue to the shadow and midtone areas.

My final act was to crop the image to a 16:9 widescreen movie format. This just neatens the composition – cutting away the excess sea in the bottom of the frame, and creating a long thin picture that makes it easier to travel from right to left.

These changes just correct what the software adjusted in the image, but the real answer is to take control of your metering and to see what the camera is doing. In this sort of situation, exposure compensation of -1 or -2EV would have produced a better original that wouldn't have needed extra saturation to be added.



Edited



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**CAMLINK**



Original



## Sunset after rain Van Alvin

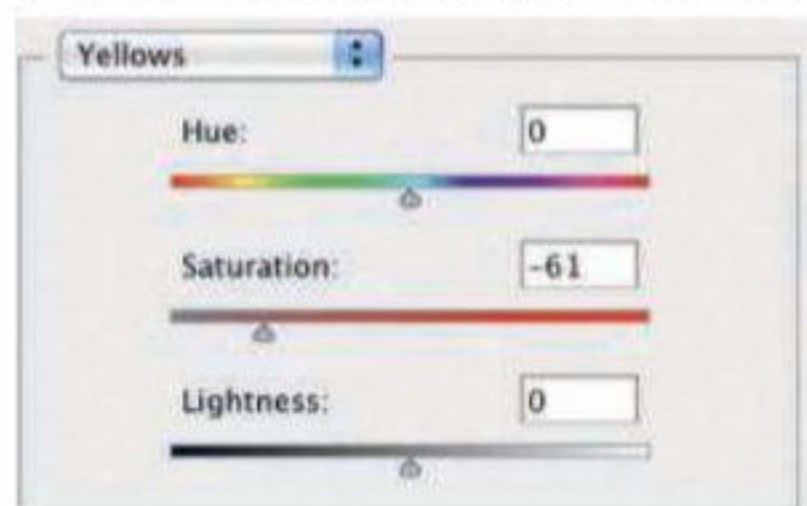
Canon EOS 400D, 18-55mm, 1/200sec f/8.

**THE PROBLEM** with high dynamic range blends is that they so often contain an unlikely mixture of contrast ranges. Here the sky is busting with contrast, yet the building, which is the Fatahillah Museum in Jakarta, Indonesia, has hardly any definition at all because there are no shadows or highlights on it. The whole thing also looks quite unreal – which I think simply undermines the viewer's belief in the image.

Working to correct some of the excesses here, I first tackled the domination of yellow simply by turning down the saturation of that channel. This immediately gets rid of some of the Doomsday appearance. I also

can't cope with the building falling over like that, so I rotated it a touch and then used the Edit>Transform>Distort tool to drag it upright again. Once cropped it looks a bit more normal, but the building lacks contrast and shape. I used the Dodge tool (highlights and 8%) to lift some areas of the façade, to attempt to create a three-dimensional effect. The bell tower seems to have been caught by a darkening effect from the sky, which has proved fatal.

The trick here really is to shoot it normally, but to look for an interesting angle or some foreground detail that will make the picture, rather than making us think is the last day of civilization.



Edited

PICTURE  
OF THE  
WEEK

Original



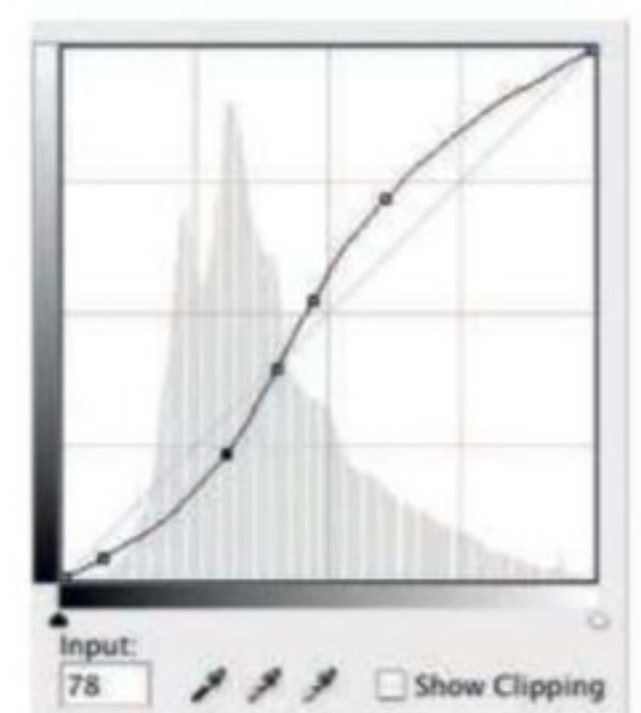
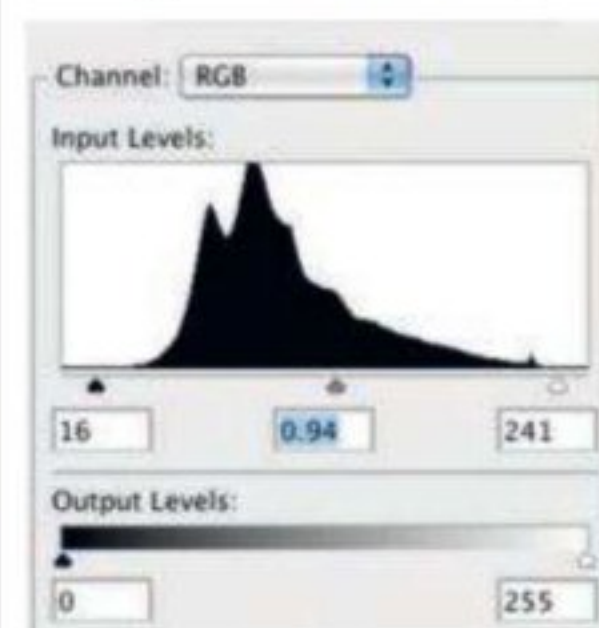
## Splash Ian Fyfe

Sony Alpha 500, 75-300mm, 1/400sec at f/7.1, ISO 400

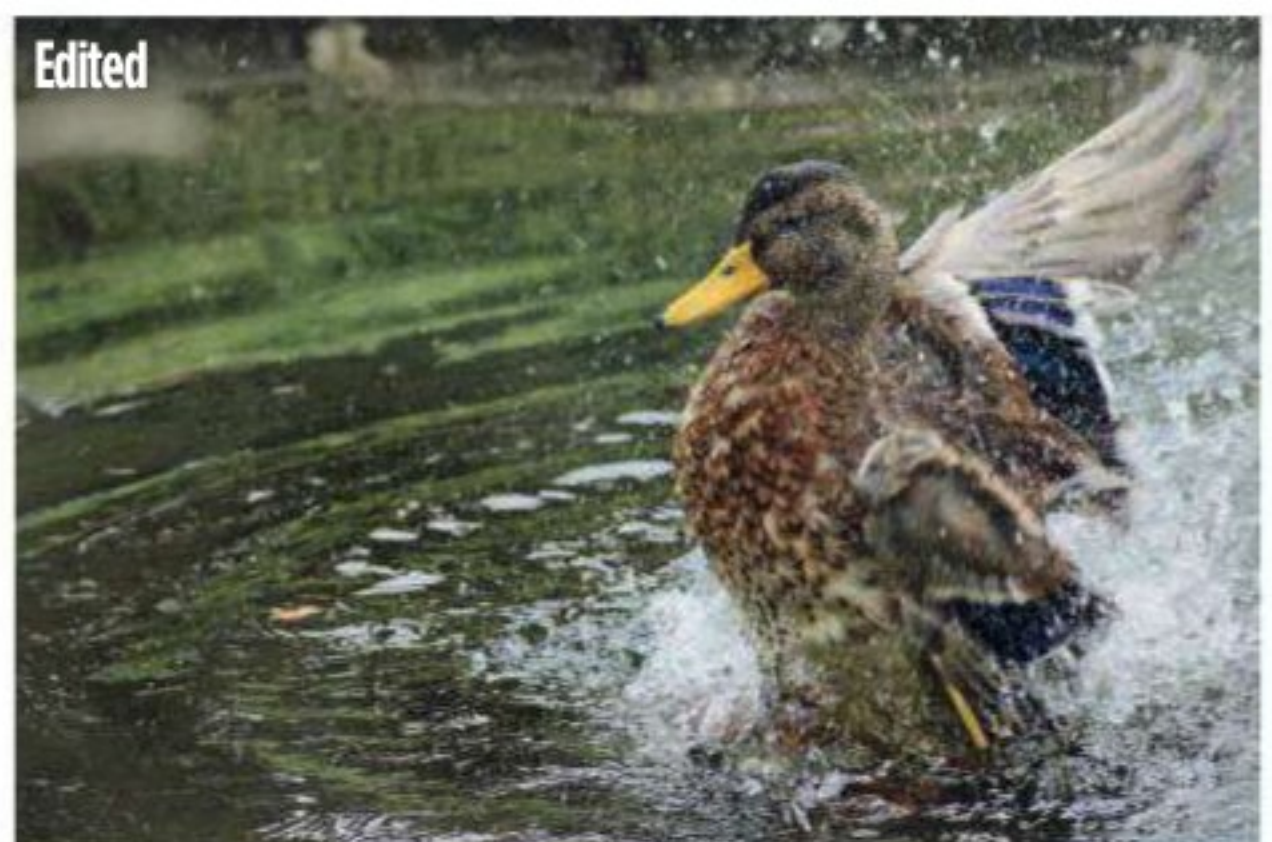
**DUCK** pictures usually fail to make much of a visual spectacle, but Ian's fine action shot is an exception. With its wings back and its breast forcing the water forward, the splashes look wonderful.

There is a bit of contrast missing, though, so I've used Levels to inject some black into the shot, and then used the midtone slider to darken the whole scene. A dramatic curve has lifted the duck from its background and demonstrates how well Ian has got the creature's bill in focus. The curve has added colour saturation, which works well, and enhances the tonal differences between the bright splashes and the dark water. I used the Burn tool, set to shadows and 8% (I nearly always use 8%), to brush over the green water on the left to darken it down and make the bird stand out a bit more. The final act was to trim the edges and bottom of the frame to make the bird a more significant element in the picture.

It's a shot with great timing and a nice composition that sees the bird sitting comfortably on the right-hand third. Well done, Ian – you win my picture of the week prize.



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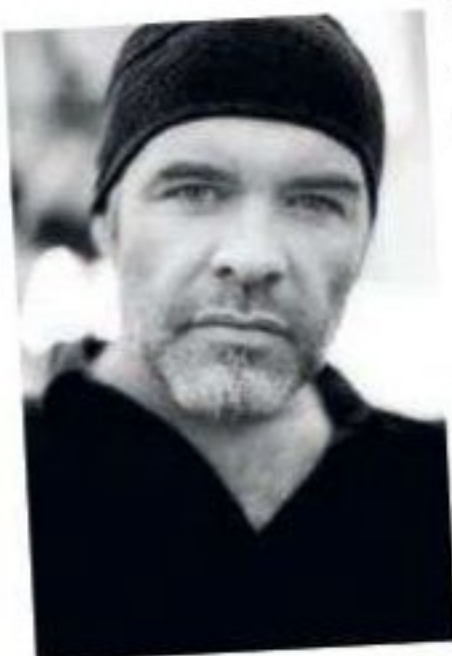
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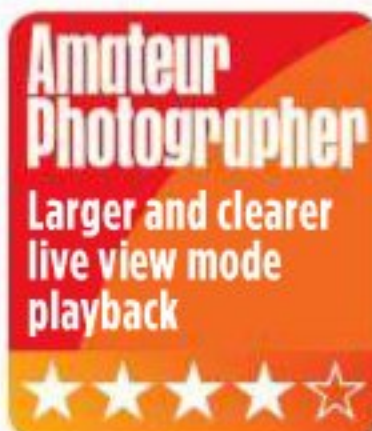
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Sound quality can be checked during recording and playback in Sony models via the headphone jack or built-in speaker, but in playback only in most other cameras.

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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

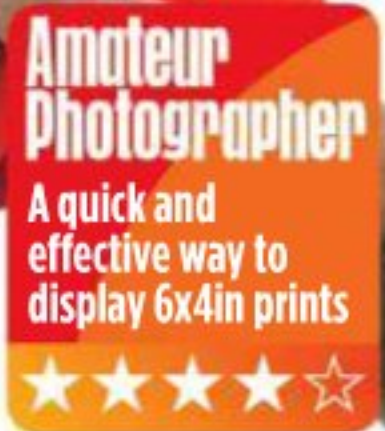
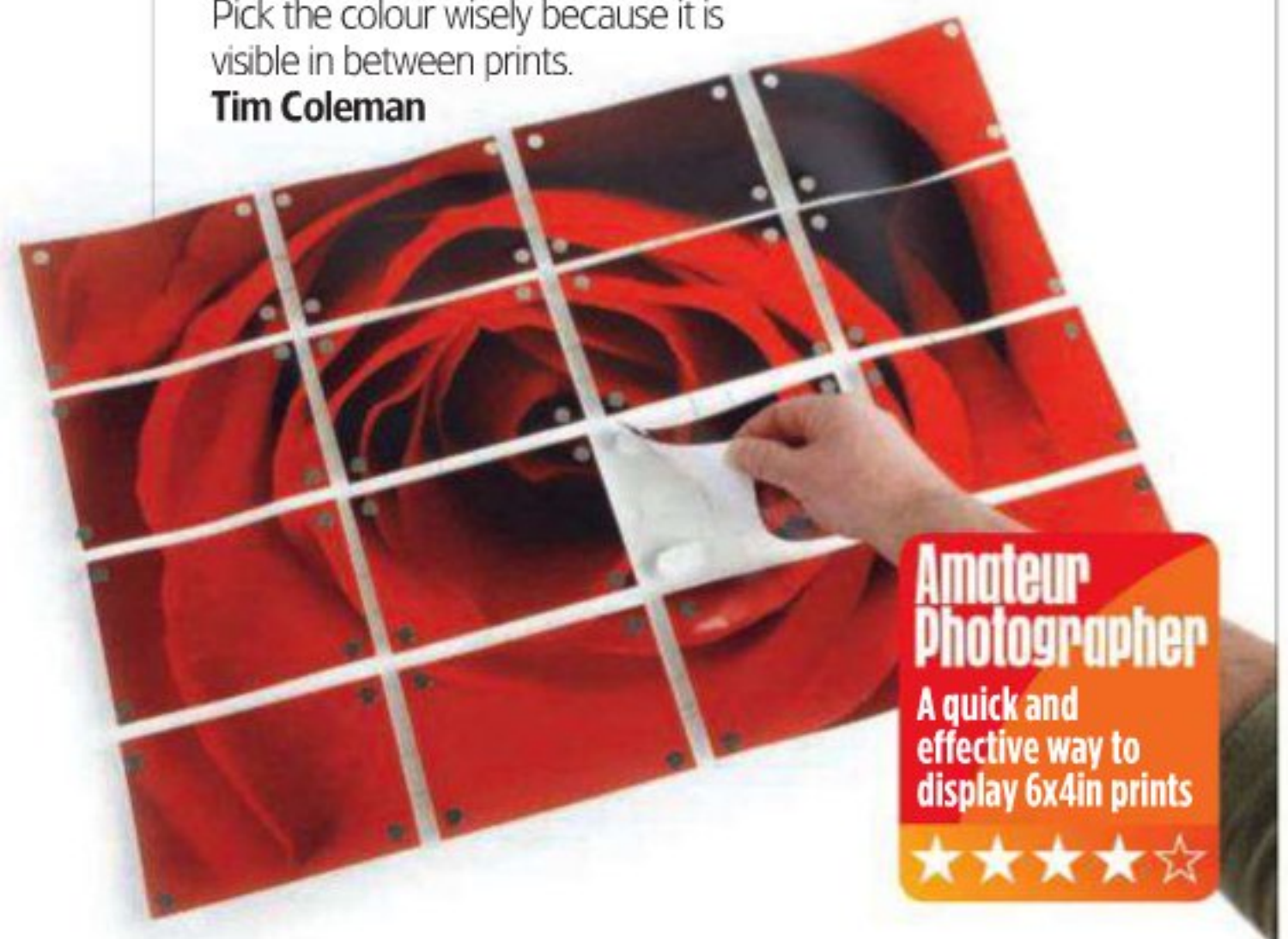
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**THERE** has never been a greater variety of ways in which we display our photographic prints. Phlib Original frames are another example. Each frame in the range is constructed from a lightweight metal, and 6x4in prints are secured to the frame with the included circular magnets (spare magnets are included). This method of fixing prints is easy and quick to complete. With the prints exposed, it is quick to change them around, too. Exposed prints are, however, at a much greater risk of being creased or bent.

All 'Original' Phlib photo frames are 16mm deep, so the mounted prints are offset from the wall, casting a pleasant shadow. The variety of sizes includes 2x2, 3x3 and 4x4, but it is straightforward to place multiple frames together for a larger wall covering. The metal frame is available in white, red, green or blue. Pick the colour wisely because it is visible in between prints.

**Tim Coleman**



### FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

#### Sony Alpha 65

With the same 24.3-million-pixel sensor as the Alpha 77 but £350 cheaper, the Alpha 65 could be the ultimate mid-range camera.

AP 18 February

#### Epson Stylus Photo 1500W

This budget A3+ printer uses Epson's Claria six-colour, dye-based ink system and features wireless connectivity.

AP 25 February

#### Nikon D4

With a new 16.2-million-pixel, full-frame sensor, Nikon's professional DSLR may be the best yet.

AP 3 March

#### Canon PowerShot G1 X

Marketed as 'The Master Compact', the G1 X's 14.3-million-pixel, 18.7x14mm sensor is the largest yet for a Canon compact camera.

AP 17 March

#### Ricoh CX6

The new CX6 compact from Ricoh offers a 10-million-pixel sensor, 28-300mm lens and 5fps continuous shooting.

AP 31 March



# AskAP

Let the AP team answer your photographic queries

## FROM BRIDGE TO DSLR

**Q** I have owned a couple of Fujifilm bridge cameras, the latest being a FinePix HS10. I would like to move up to a DSLR and have shortlisted the Sony Alpha 65, the Pentax K-r and the Nikon D7000.

I am going to be shooting holiday photos of scenery and cathedrals, plus family events, both indoor and outdoor. I would like to use available light in poorly lit situations, choosing flash only when I need it.

I know that I will not have the extreme zoom range that is available on the HS10, but it would be nice to have at least 200mm telephoto available. I realise that it's unreasonable to expect top quality from superzoom lenses, but I have heard that the kit zooms supplied with cameras aren't that great, either. I wonder if, at similar focal lengths, there may not be that much difference between a Sigma or Tamron superzoom and a typical kit lens? Sadly, I will not be able to afford the camera body plus two lenses. **David O'Doherty**

**A** It's true that superzooms have got much better in recent years, thanks largely to new lens designs and improved precision in optical manufacturing. The same improvements have also meant that other lenses have got better, too, including standard zooms. The average 18–55mm zoom gets a bad press, but I'm not always sure why. Only when comparing it to lenses costing ten times as much are you really going to notice a difference, and the size at which most of us enjoy our photography on-screen or as prints doesn't always warrant this.

Two lenses will always outperform one, both optically and in terms of focus speed and maximum aperture. The latter is important if you are looking to shoot without flash in low light. Although you say you are not in a position to consider a two-lens kit, I would look around again and do some sums.

For example, a Nikon 18–55mm f/3.5–5.6G AF-S VR DX standard zoom and a Nikon 55–300mm f/4.5–5.6G AF-S ED VR DX telezoom will cost you about £435 when bought together. Compare this with a Tamron 18–270mm f/3.5–6.3 Di II VC PZD, which costs about £480, and a Sigma 18–250mm f/3.5–6.3 DC OS HSM, which costs £425. The superzooms may be less hassle in terms of changing lenses, but they won't perform as well.

The three cameras you have named are all good in their own price bracket, but these are quite different. The Sony and Pentax are aimed at the entry-level DSLR user moving up from a compact or bridge camera, and you can expect to pay around £600 and £430 respectively. The Nikon is an advanced camera that is popular with those moving up the DSLR ladder. It has much better low-light performance, faster AF and produces stunning images, but you will pay the price of around £1,000 (body only) for this. Something like Nikon's D3100 (£450) or D5100 (£600) would be better, or what about Canon's popular EOS 600D (£550). Often the only way of separating cameras at such a competitive end of the market is to try them out at your local dealer's shop, where they will be only too willing to help. **Ian Farrell**



## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to:

**Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

### IN SEARCH OF CINE

**Q** Could you tell me where I can buy some reels of 8mm cine film?  
**William G Marck**

**A** If you think tracking down your favourite still film is tricky these days, finding a supplier of cine film is even harder. Thankfully, there are some specialists around. Try Silverprint in London on 0207 620 0844 ([www.silverprint.co.uk](http://www.silverprint.co.uk)). The company stocks Super 8 Ektachrome 100D reversal, and they can no doubt advise where to get the film processed, too. **Ian Farrell**

### FOCUSING POINTS

**Q** I use a Canon EF 50mm f/1.8 II lens on my Canon EOS 7D for portraits and general shots. For portraits I choose Servo AF mode and use a focus point over my subject's eyes. When taking pictures of my young son, who never stops leaping around, all too often a great shot is ruined by an out-of-focus subject. As I suspect the problem is the AF motors in the lens, would the f/1.4 USM version of this optic be better?

I was also wondering if I should choose a 35mm optic because of the crop factor. Would it be worth spending the extra money?  
**Richard Cooper**

**A** USM lenses definitely focus more quickly, and the Canon EF 50mm f/1.4 USM is a lovely optic that is well worth the expense. I can see that you might not want to spend money on a purchase that still doesn't deliver what you want, though. Maybe you could try hiring a lens for a weekend. Calumet's weekend hire service is great value for amateurs as you pay for one day and get a whole weekend of use, with an EF 50mm f/1.4 USM costing £18 per day. Call 08706 030 303 or visit [www.calumetphoto.co.uk/hire](http://www.calumetphoto.co.uk/hire).

The 35mm lens would give you a wider angle of view, but it comes at an increased cost. The EF 35mm f/1.4 is a much more expensive lens than its 50mm cousin (£1,159 vs £285), and I think a 50mm lens on a cropped-sensor DSLR is a combination that's hard to beat for portraiture. For these reasons, I'd stick with your original plan and go for the 50mm optic.

## f/AQ

### What is a non-destructive workflow?

When you edit a JPEG file in conventional image-editing software and save it, you are changing the pixels in the file for ever. This is what's known as destructive editing, because it's hard to accurately reverse those changes later. On the other hand, there are ways of editing an image



## FROM THE AP FORUM

### Setting the lens aperture

**Beatnik69 asks** I have a Tamron 90mm f/2.8 macro lens that I'm using on a Nikon D7000. Does anyone know why I can't set the aperture any larger than f/4? Is it possible there's a problem with the lens, a problem with this type of lens on this type of camera, or have I got the settings set in some way that it won't go any larger?

**Beejaybee replies** I have no issues setting my Tamron 90mm f/2.8 to full aperture on my Canon bodies. It is possibly an issue with the way the lens is communicating with the Nikon body.

**Daft\_biker replies** I think Nikon bodies can be set to communicate the effective aperture rather

than the physical aperture. Does it give you f/2.8 if the focus is on infinity?

**Sillyconguru replies** Nikons always show the effective aperture when a compatible (that is, 'D') macro lens is used. If the lens is at minimum focus distance, but states, say, f/4 when wide open, it is wide open.

**Nimbus replies** After reading this thread I dug out my Tamron 90mm and attached it to a Nikon D300 body. It does indicate f/2.8 on infinity focus, going in fact to f/5.6 with the lens at minimum focus distance. I suspect this is no glitch, but does the effective aperture in fact change, in much the same way as that of a zoom lens, as the focal length increases?

**Beejaybee replies** The lens is twice as far from the focus plane when the focus is set for 1:1, but the physical diameter of the lens isn't changed. The actual aperture doesn't matter much when you're metering through the lens. In the days when we did manual exposure with lightmeters, you had to apply a correction to the exposure when using macro lenses, depending on the reproduction ratio.

When focusing on fast-moving subjects, ensure you are using only the one focus point on your EOS 7D. AF performance is also better in bright light, so the better the conditions, the more likely you are to get sharp pictures. **Ian Farrell**

### SORTING OUT SATURATION

**Q** I have recently upgraded to Photoshop CS5.5 from Photoshop Elements and find myself on a rather steep learning curve. I notice there are a few ways to change saturation, but these all seem to give a completely different result. Am I doing something wrong? **Eric Framer**

**A** It's interesting that, although you'll find saturation sliders in many parts of Photoshop, they all work in a slightly different way. The Hue/Saturation adjustment (accessible via Image>Adjustments) is the oldest saturation control and works in a rather crude way.

while leaving the original untouched, which makes changing the adjustments later on easier and more effective.

The simplest non-destructive editing technique in Adobe Photoshop or Elements involves Adjustment Layers. Instead of choosing your adjustments from the Image>Adjustments menu and then clicking OK, select them as a new layer that sits over the top of the original image. In Photoshop, this is done from the Layer>New Adjustment Layer menu, or by clicking the shortcut in the Layers palette. You'll notice the Adjustment Layer in the Layers palette above the background layer, and making the edit (such as moving the black, grey and

white points in a Levels dialogue) happens in exactly the same way. The difference is that you can revisit this Levels adjustment at any time, without undoing any other editing steps you may have done in the meantime. That's a very powerful approach to retouching.

Applications such as Adobe Lightroom and Apple Aperture are built on this principle. They hold the original file in one location and make sure it is untouched. All the adjustments you make are held in a database and applied in real time when you look at the file. It's an approach that takes more computer power, but is the most flexible way of editing your photography that you'll find. **Ian Farrell**

## In next week's AP

On sale Tuesday 14 February

### FIRST LOOK



### HANDS-ON PREVIEW

We report on an exciting new camera launched on the eve of Japan's CP+ Camera & Photo Imaging Show

### ICONIC IMAGES

### GOLDEN YEARS



CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

As an exhibition celebrating 50 years of *The Sunday Times Magazine* takes place in London, Jade Lord looks back at some of its most enduring photographs

### ON TEST

### LENS ADAPTERS

We round up the options for compact system cameras, and take a close look at the Nikon FT1 and Sony LA-EA2



### LANDSCAPES



© COLIN HOMES

### BUILT TO LAST

**Colin Homes** explains how he makes his palladium prints and why he finds this printing process fascinating

### CLASSIC CAMERAS

### ICONS OF PHOTOGRAPHY

**Ivor Matanle** traces the history of the Mamiya Press camera that was introduced in 1960



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Front focus



Stacked image



## AP guide to...

# Focus stacking

Maintaining sharpness with a shallow depth of field is a problem that all macro photographers must face. However, there is a solution: focus stacking. **Richard Sibley** explains how it works

**ONE OF** the major complications in macro photography is trying to overcome the extremely shallow depth of field that can affect such images. With many macro photographs having a depth of field of just a few millimetres, it can be very difficult to get all the subject in focus.

The photographer's natural instinct would be to reduce the size of the aperture, but when shooting an extreme macro image,

such as an insect, even an aperture of f/64 may not produce a large enough depth of field. Compounding this problem is the fact that the smallest apertures won't produce the sharpest images due to the effect of diffraction.

Luckily, digital imaging has provided a solution. Using the techniques on the following pages, you can learn how to use focus stacking to increase depth of field.

### THE BASICS

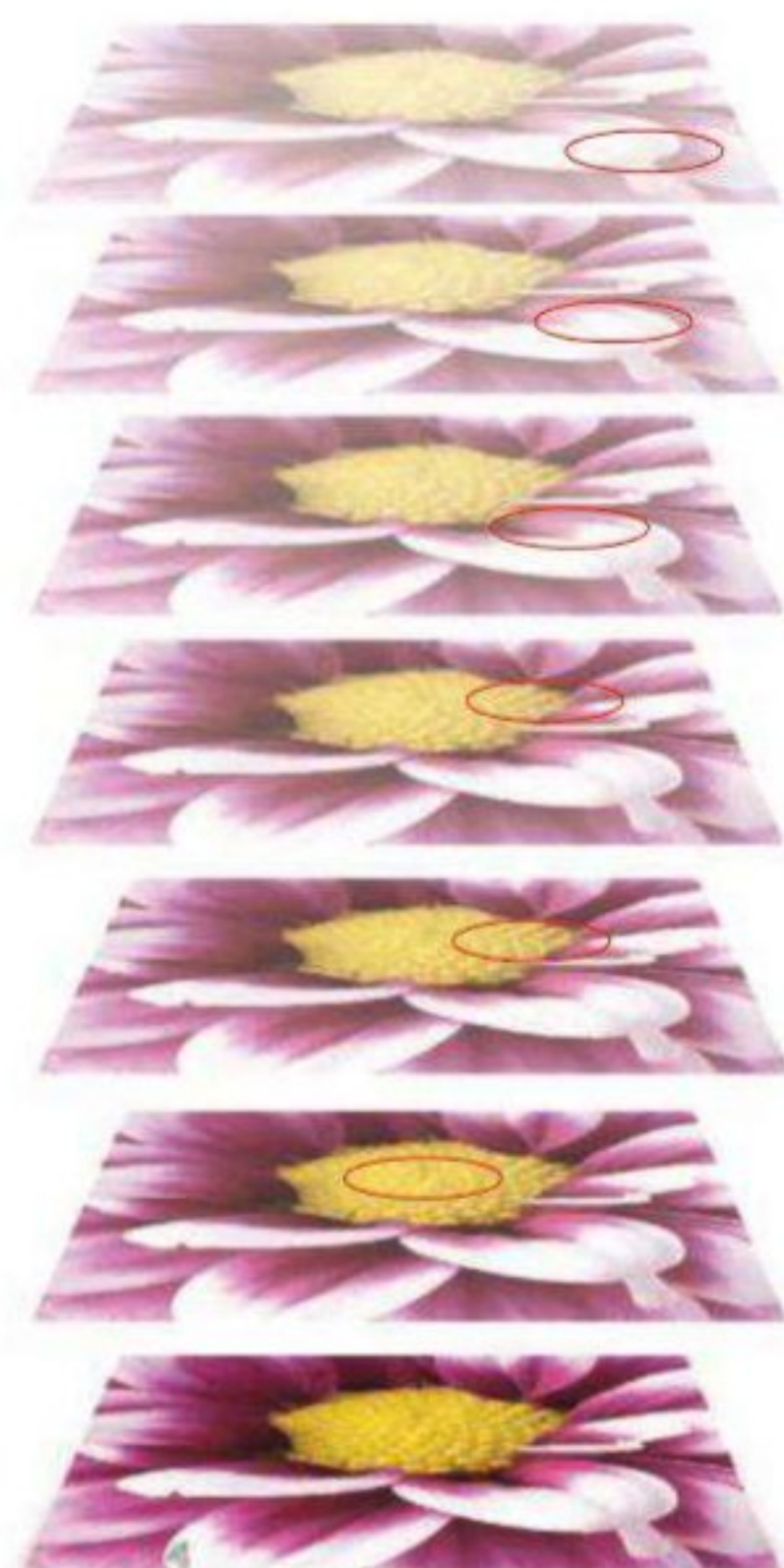
Focus stacking works by capturing a series of images of a subject, each taken at a different point of focus. With image-editing software, a composite image can then be created that uses the in-focus section of each photograph. The resulting image should have a depth of field greater than that produced by a single shot.

The increased depth of field isn't the only advantage. Focus stacking allows photographers to use a lens at its sharpest aperture, as any concern about this setting not producing a deep-enough depth of field becomes redundant.

Although focus stacking is primarily used for macro photography, it can also be applied to still-life images – and, in fact, for any other image where the subject doesn't move. Even landscape photographers can use this technique to ensure that everything from the foreground to infinity is in focus, while using a lens at its sharpest aperture – so long as it isn't windy, of course.

**Above: Focus stacking allows the sharpest aperture of a lens to be used without a shallow depth of field being a concern**





Software is used to combine the focus-stacked images into a single composite

#### REFOCUSING

There are two ways that a focus stack can be created. The most obvious is to lock the camera to a tripod and then photograph the same scene many times, changing the focus point incrementally. The second is to use a micro-adjustment head and rack the camera back and forth to change the focus point of the photograph. Both techniques work, but there are occasions when it may be easier to use one method rather than the other.

When a lens is refocused, its focal length changes. By default, the focal length of a lens is measured at the point at which it focuses to infinity. At its minimum focus this will be different. So when a focus stack is created by focusing the lens, the focal length can change between images. Most focus-stacking software should be able to accommodate these changes, but it is possible that a few more anomalies and artefacts will be created.

Using a micro-adjustment head (see right) to move the lens will mean that the focal length will not change from image to image, but the perspective will. As with the lens-refocusing technique, this will not be an issue for most software, but it can sometimes create artefacts and haloes. As a rule, I would recommend using a micro-adjustment head for extreme macro photography, and try adjusting the focus ring for larger still-life images. The very fine micro adjustments shouldn't be too much of a concern for tiny subjects, and it is a far easier method than precisely adjusting the focus of a lens.



Final image



Focus map

Stacking software detects the area of each image that is in focus and then creates a map of where to blend the images

#### TOP TIPS

- Make sure the entire subject is in the composition when at the closest and furthest point of focus
- If in doubt, leave some space around the subject
- Be patient and meticulous when taking images
- It is better to take too many images than too few. Excess images can always be removed from the stack
- Use the same exposure for each image in the focus stack
- Keep all stacked images in the same folder

## MICRO ADJUSTMENT HEADS

**ONE PIECE** of equipment that can really aid the shooting of focus-stacked images is a micro-adjustment head. This is a tripod head with a geared plate to which the camera is fixed. A knob controls a long threaded rod and each turn moves the plate/camera combination forwards or backwards, and sometimes from side to side, along the length of the rod. Because even a full turn of the knob may move the camera only a millimetre forwards, it is easy to position, then reposition, the camera in very small increments. Being able to set the point of focus so precisely means the focus area of each image can overlap the previous one, which will help to ensure that the entire final focus-stacked image is in focus.





# STEP-BY-STEP CAPTURE

**1** Mount the camera and a micro-adjustment head securely on a tripod. Rack the positioning plate so that it is focused on the furthest point you want in focus. Make sure everything you wish to include in the image is positioned in the image frame. It is advisable to leave a little extra space around the subject to aid the software and give room to crop the image later.



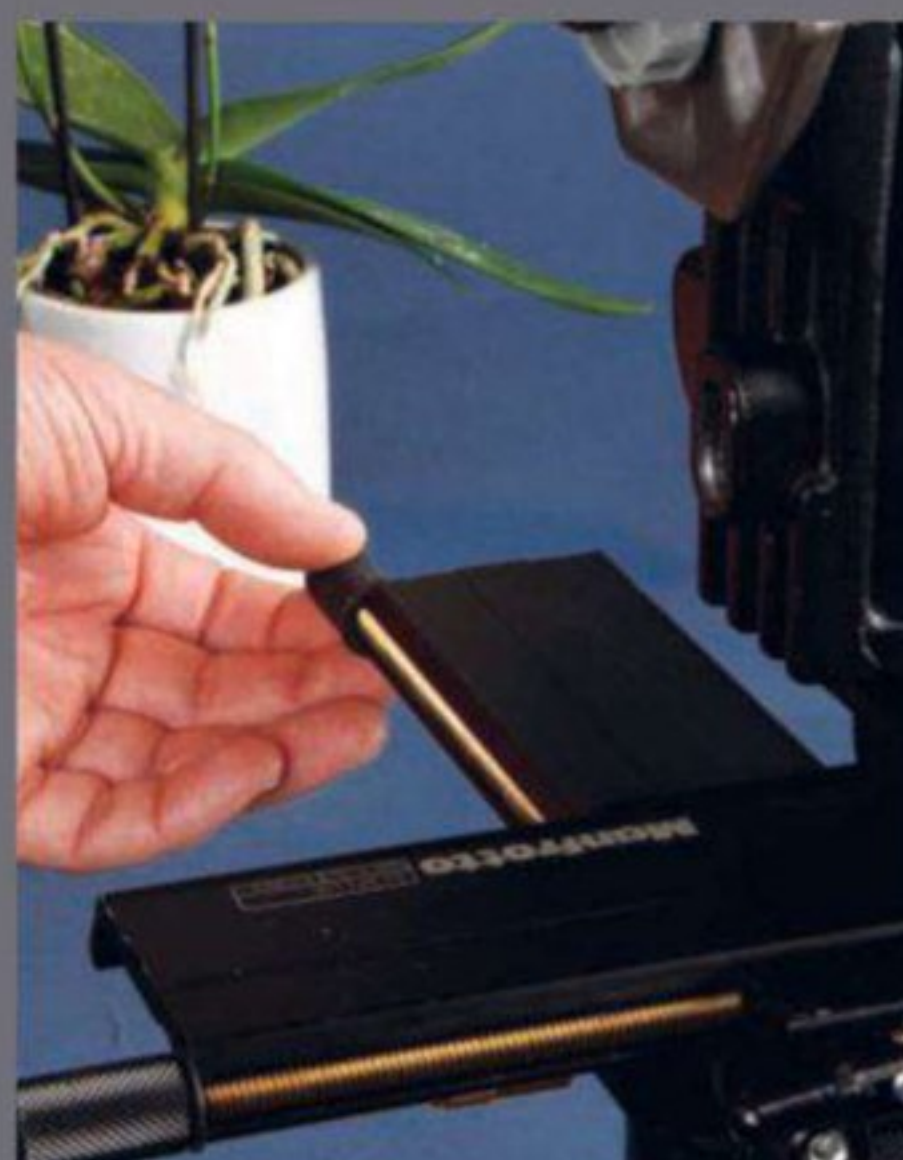
**2** Set the lens to its sharpest aperture. Usually this will be around 2-3 stops down from the largest setting. If in doubt, set the aperture to f/8 or f/11. In manual exposure mode, calculate the correct exposure by taking a few test images and using the histogram. Once the exposure is set, keep it at these settings throughout the focus-stack series. Make sure the camera is in manual-focus mode so the focus and focal distance do not change.



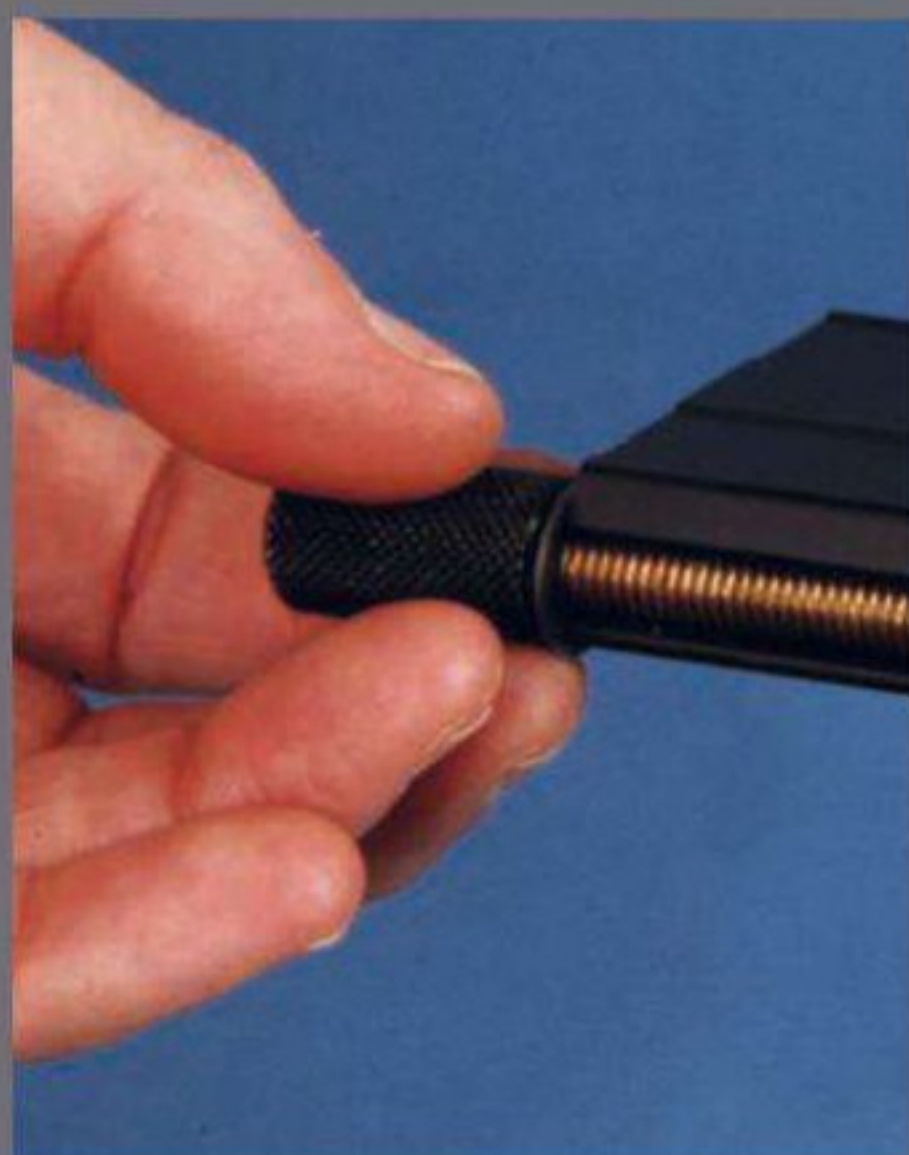
**3** With the exposure set and the lens focused on the furthest part of the subject, fire the shutter to take an image. It is better to use a remote release or the camera's self-timer to avoid camera shake. Any small movements can greatly affect the composition and make it more difficult for the software to 'stack' the images successfully.



**4** Once the first image has been taken, review it using the camera's LCD screen. Look how far the depth of field extends and make a note of where it starts to become out of focus. Then move the micro-adjustment head backwards in order to bring the point of focus closer. Move the focus to where it begins to diminish on the previous image. The key is to make sure the focus overlaps with that of the previous image. When satisfied with the focus position, take the next shot.



**5** Repeat steps 3 and 4 until enough images have been taken to cover the entire subject. This may be three images or 50, depending on the lens, magnification and subject. For precise micro adjustments, work out how large the depth of field is and then move the camera using the same measurement on the positioning plate.



**6** The final image will be the one in which the closest part of the object is in focus. It is always advisable to take one or two shots more than are necessary. These may not be used in the final focus stack, but it is better to take too many images rather than have to reshoot because there are not enough.





# FOCUS-STACKING SOFTWARE

**THERE** are a number of software packages that can create a focus-stacked image, but the two most popular are Helicon Focus ([www.heliconsoft.com](http://www.heliconsoft.com)) and Combine ZM (<http://hadleyweb.pwp.blueyonder.co.uk/CZM/News.htm>). Combine ZM is free to use, but I'd recommend Helicon Focus as it is the

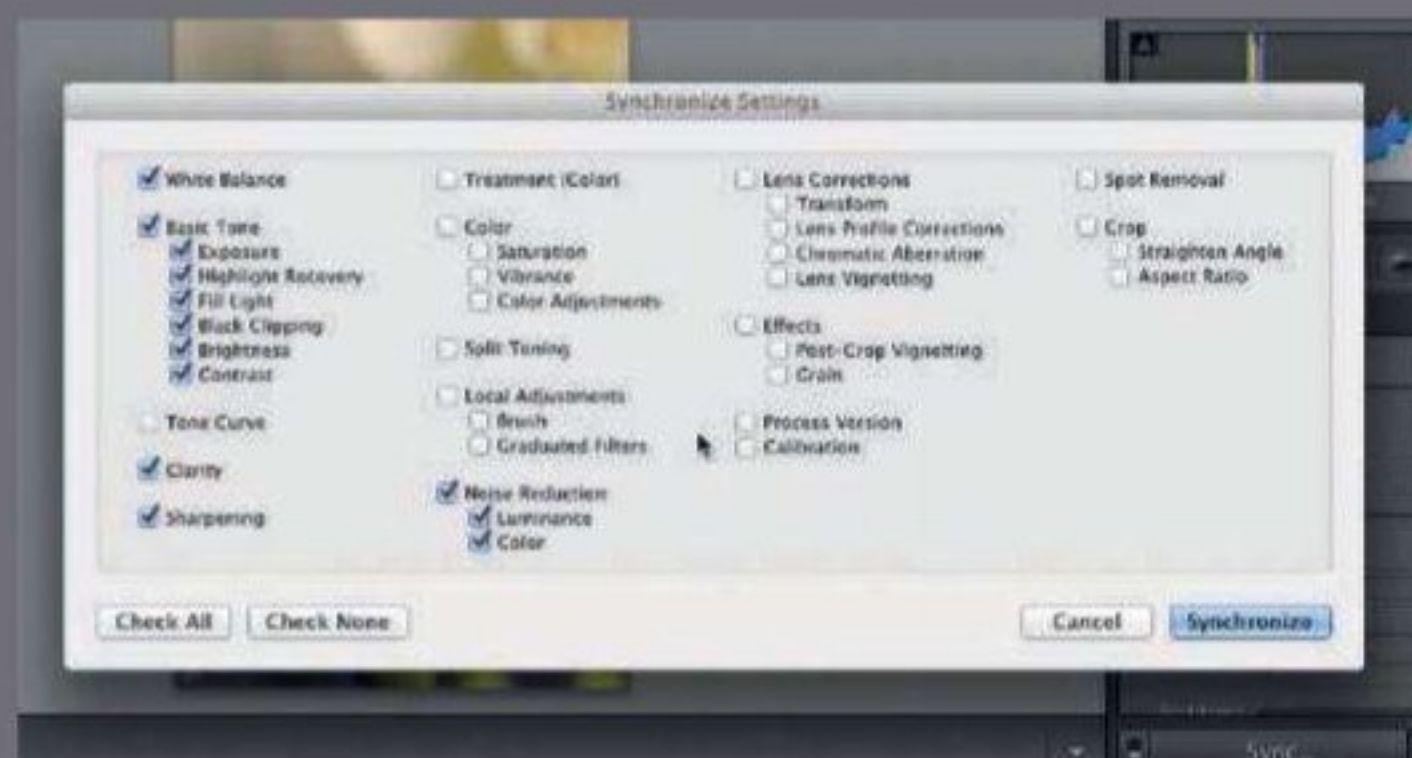
more user-friendly of the two. It is available in both PC and Mac formats and there is a fully functional 30-day trial version available. It costs \$30 (£19) per year, or \$115 (£73) for life, for the Lite version, which will be suitable for most users.

Helicon Focus Pro has many advanced

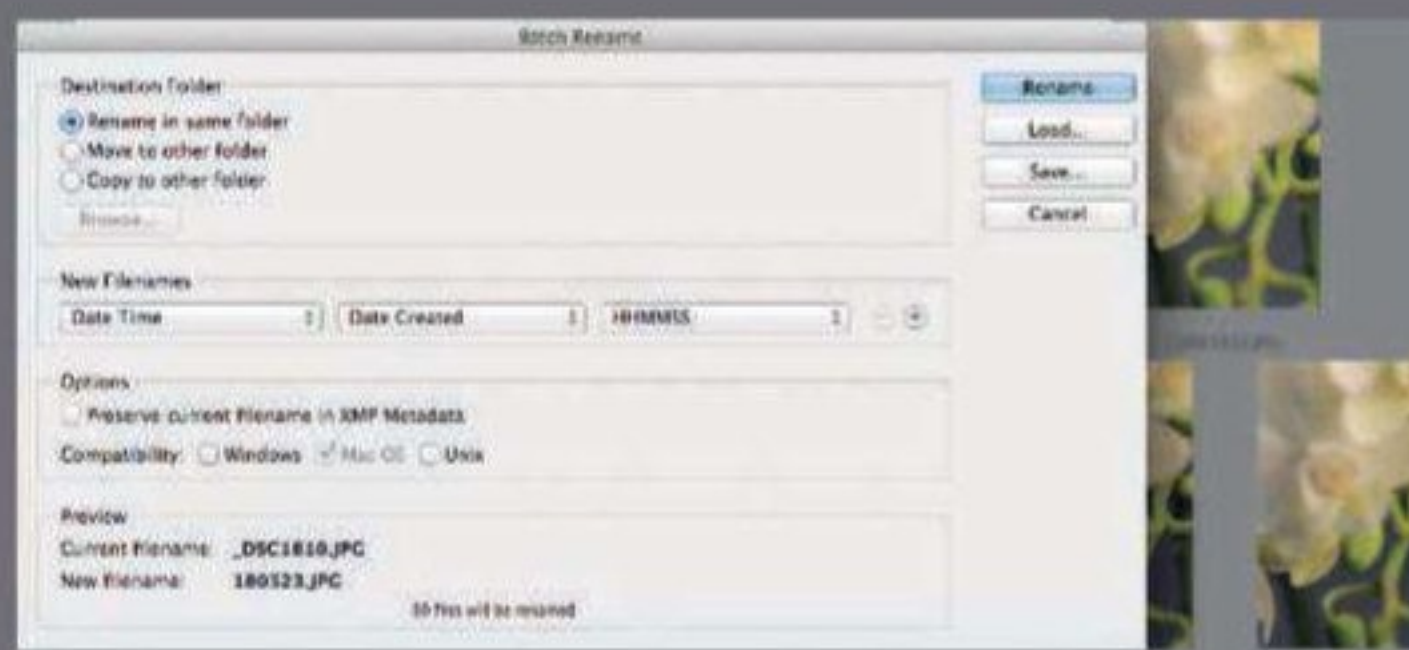
features, such as the ability to retouch individual frames in the stack from within the software. It also offers Helicon Remote, which, with the right equipment, such as the Stack Shot by Cognisys Inc ([www.cognisys-inc.com](http://www.cognisys-inc.com)), can help automate focus bracketing by using a motorised micro-adjustment head and firing the camera's shutter.

All the images in this step-by-step guide have been created using Helicon Focus Pro.

## STEP-BY-STEP EDITING



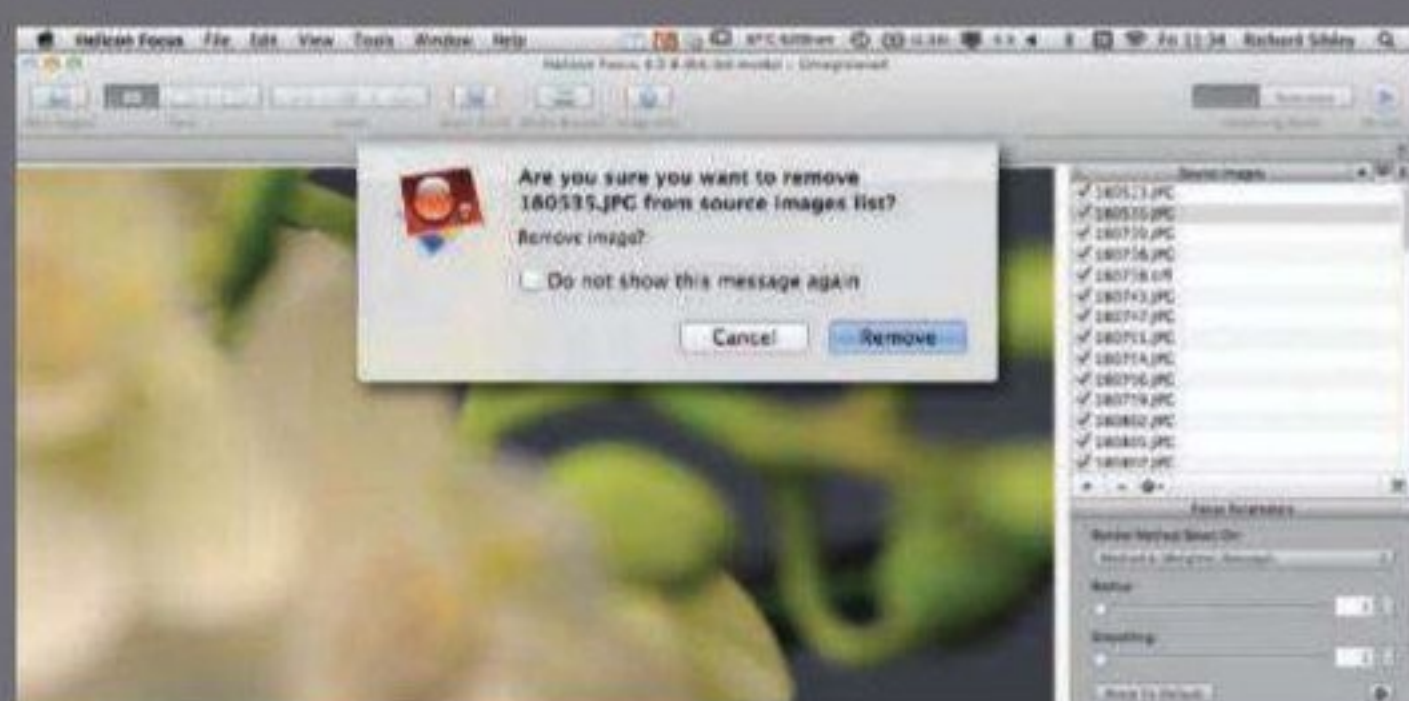
**1** If you have captured your images as raw files, edit the first one in the sequence until you are happy with the way it looks. Once the raw file has been edited, apply the same settings to all the other images in the stack and export them as JPEG files.



**2** It can be helpful to rename the images so they match the time they were captured to form a sequence. This can be done once the images have been converted. In Adobe Bridge, select all the images, right-click and choose Batch Rename. Then select Date and Time, and then Date Created.



**3** Now load the focus-stack sequence into the software. To import images, select Add images in the top left of the software. Provided all your images are in the same folder, it is easy to add them all in one go.



**4** Check the image list on the right-hand side and make sure that all the pictures are in the right order and all are needed in the stack. To remove any unwanted images, select the image and press the '-' button. Conversely, if a photograph is missing, press the '+' button and select the missing image from your computer.



**5** Creating the stack should now be as simple as selecting Render in the top right of the software. Usually the default Focus Parameter values for the Render Method, Radius and Smoothing will provide a good focus-stacked image straight away.

**6** If there are image artefacts, adjust the Radius and Smoothing values. Increasing the Smoothing can remove visible joins between focus areas, but it causes a loss in detail. Some areas may need to be individually retouched. Helicon Focus Pro has tools to do this. Often it is easier to reshoot the stack or spend some time adjusting the settings until the final image requires minimal retouching. Some haloes are caused by perspective obscuring part of the image. The only thing you can do about these is retouch them by cloning from an area nearby.





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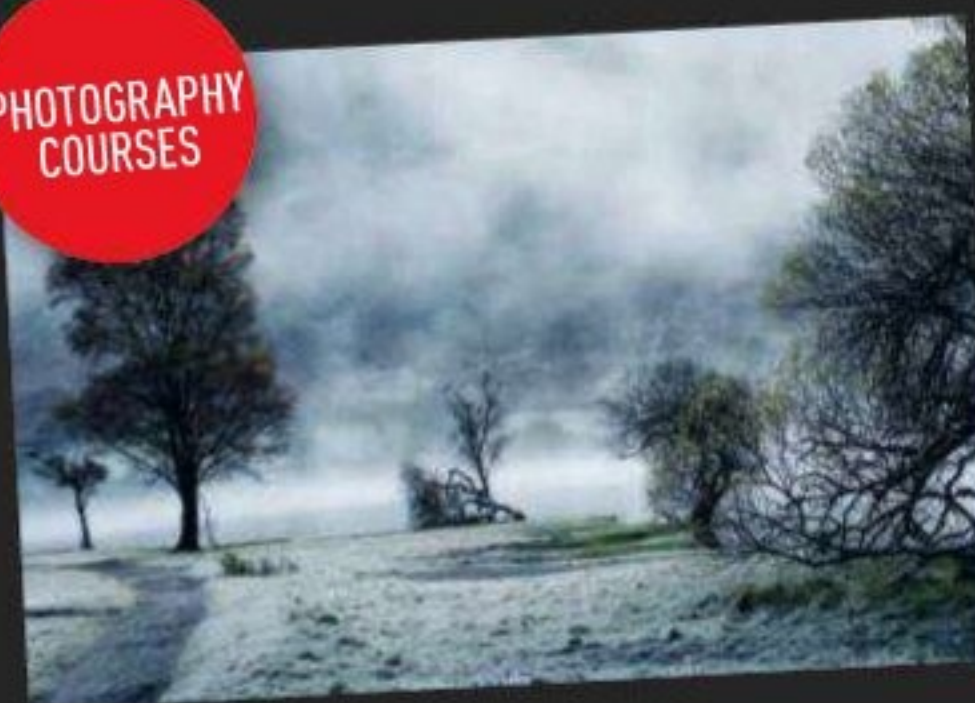


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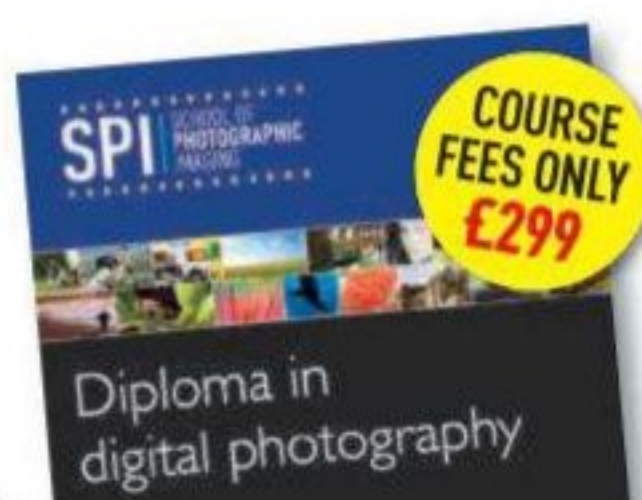


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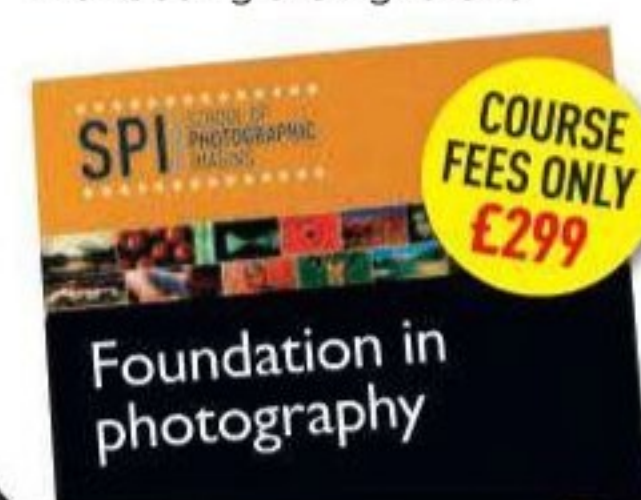
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# International CES<sup>®</sup> RoundUp

The **Consumer Electronics Show**, held in Las Vegas, has become the new launch pad for photo products as the technologies merge. *Amateur Photographer* was on hand for the latest news

As cameras are increasingly integrated into and associated with consumer electronics rather than being seen as specialist devices, photo manufacturers have chosen to merge the PMA show with the much larger CES. With more than 3,100 exhibitors, it was easy to miss the cameras among a sea of televisions, cinema and audio devices. Even though Canon and Nikon had large stands in the central halls, they were still dwarfed by the more general electronics brands such as Sony and Panasonic. Nevertheless, there were still plenty of photographic products on display.



**WITH** much speculation about if or when Canon will release a compact system camera, the PowerShot G1 X appears to take the company a step closer to this market. It has an almost APS-C-sized sensor in a compact body, though still with a fixed-zoom lens. The G-series PowerShot cameras have been considered as the natural source of any CSC model and we can now debate as to whether the G1 X is a stepping stone rather than a pure alternative.

There is no doubt the G1 X owes much of its styling to the PowerShot G12, and at a distance it would be easy to mistake one for the other. Once in the hand, the G1 X is slightly larger, most noticeably in depth thanks to the more significant grip, and

133g heavier. The button layout is almost identical, with only the rear exposure lock button replaced by a direct movie record button, the ISO dial swapped for exposure compensation and the top-left dial removed to allow a pop-up flash. The lens is a shorter 4x zoom (28-112mm equivalent), although due to the larger sensor this involves much larger optics than the 5x zoom of the G12.

The brand-new CMOS sensor retains the 4:3 ratio of Canon's compact sensors rather than the 3:2 of its DSLR sensors, so despite having the same pixel size as the 18MP, 22.3x14.9mm, APS-C sensor in the EOS 600D, the 14MP, 18.7x14mm sensor in the G1 X is not as wide. This new sensor design seems a tad extravagant for use

## Sony launches quartet of compacts

Sony used its CES attendance to release four new Cyber-shot cameras, alongside a mountain of other technology. The DSC-W630, W620, W610 and S5000 all feature 360° Sweep Panorama modes and image stabilisation. The DSC-W630 is the highest specified of the four, with a 16.1-million-pixel sensor and 5x zoom, optical stabilisation, intelligent auto and picture-effect modes.



in just one camera, so we can expect to see it in future models.

The processor is the new Digic 5 model shared by the PowerShot S100. This includes iSAPS (intelligent Scene Analysis based on Photographic Space) technology that is claimed to select the key functions based on previous shots to improve AF, exposure and white balance. The combination of sensor and processor allows an ISO equivalent up to 12,800, which Canon says is up to its DSLR standard. Exposure compensation is available up to  $\pm 3\text{EV}$  and auto bracketing by  $\frac{1}{3}\text{-}2\text{EV}$ , while metering offers evaluative, centreweighted and spot options, with links to face detection and AF frame in spot and evaluative options.

Images can be saved as JPEG or 14-bit CR2 raw files, and full HD (1080p) video as MOV format. Shooting modes include full manual, priority, program and smart auto options. There are also two custom modes, a range of scene modes and colour effects.

The 3in, 920,000-dot LCD screen is mounted on a vari-angle bracket for easy composition, filming and image review from almost any angle. The G1 X also features an optical viewfinder with dioptre correction and motorised zooming to match the focal length of the lens. This seems little changed from the G12, and it would have been nice to see some form of projection onto the screen as seen in the Fuji X100 hybrid viewfinder. The lens features an f/2.8-5.8 aperture, 4-stop optical image stabilisation and 20cm minimum focusing.

The G1 X seems to handle nicely and those familiar with the PowerShot G series will be at home with its operation. Although it is not as revolutionary as we would have liked, the ultimate test comes in image quality and we hope to bring you a full test very soon.

The Canon PowerShot G1 X goes on sale this month, priced £699.



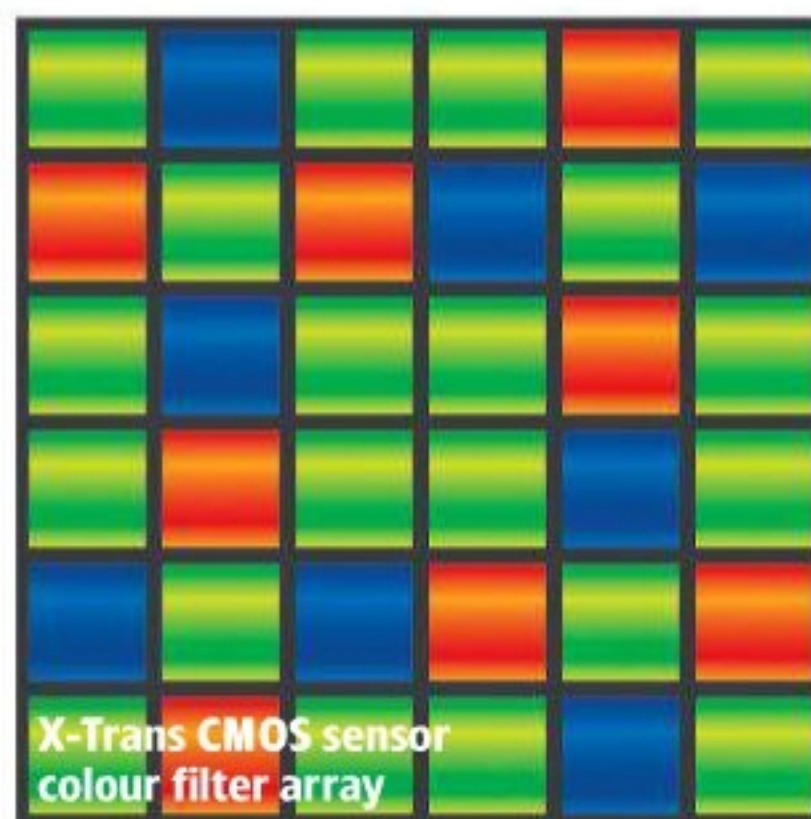


# HOW THE FUJIFILM X-PRO1 SENSOR WORKS

**IN AN** in-depth discussion around the new X-Pro1, Hiroyuki Saitou, Fujifilm's operations manager in the Product Planning Division, told AP that the philosophy behind the new flagship model was to achieve the highest possible image quality.

The new X-Trans CMOS sensor behaves more like film than the standard Bayer pattern design with a 6x6 pixel array, and therefore doesn't require the low-pass filter to avoid moiré. This in turn means that resolution is higher and will outperform even full-frame cameras at certain ISO.

The Fujinon XF lenses use specially moulded blades to cause less internal



reflections and better bokeh. The current plan is for a total of 9-10 lenses within two years, with a 28mm f/2.8 pancake and 70-200mm f/4 due first, followed by a 23mm f/2 and a 12-24mm f/4.

According to our photo-science consultant, Professor Bob Newman, the X-Trans sensor array may handle one problem by causing another. 'The irregular colour matrix doesn't stop aliasing; what it does is make the colour aliasing irregular. This means that the aliasing might be less noticeable as moiré patterns, but will certainly exist and appear as chroma noise around the edges.'

## Adobe announces Lightroom 4 Beta

Adobe announced the public Beta version of its forthcoming Lightroom 4. This process has become standard practice with Lightroom releases to give users the chance to try out the new features and give feedback before the final version is produced. New features so far include local adjustment controls for noise reduction, white balance and moiré, and new basic tonal adjustments using highlight and shadow sliders. Video can now not only be viewed but also trimmed and re-coloured to match the toning of images. Photo books get their own tab, allowing custom page layouts and upload straight to Blurb. For a more detailed preview turn to [pages 56-57](#) of this issue.

# NEW MEMORY CARDS

**ON THE** eve of CES, Lexar announced the first 1,000x memory card and a 256GB card. The new 1,000x UDMA 7 CompactFlash card comes in 16GB, 32GB, 64GB and 128GB capacities with a minimum sustained read speed of 150MB/s and 20MB/s video capture. The 256GB card is a 400x CompactFlash card.

During the show Lexar also announced further additions to its card and JumpDrive Memory Stick ranges. A new 400x SDHC card is available at up to 128GB, as well as 600x SDXC UHS-I cards in 32GB and 64GB. The JumpDrive S73 features USB 3.0 technology with up to 45MB/s read and 20MB/s write speeds in 16GB, 32GB and 64GB capacities, while the JumpDrive Triton is a high-speed USB 3.0 device with up to



155MB/s read and 150MB/s write speeds in 8GB, 16GB, 32GB and 64GB capacities.

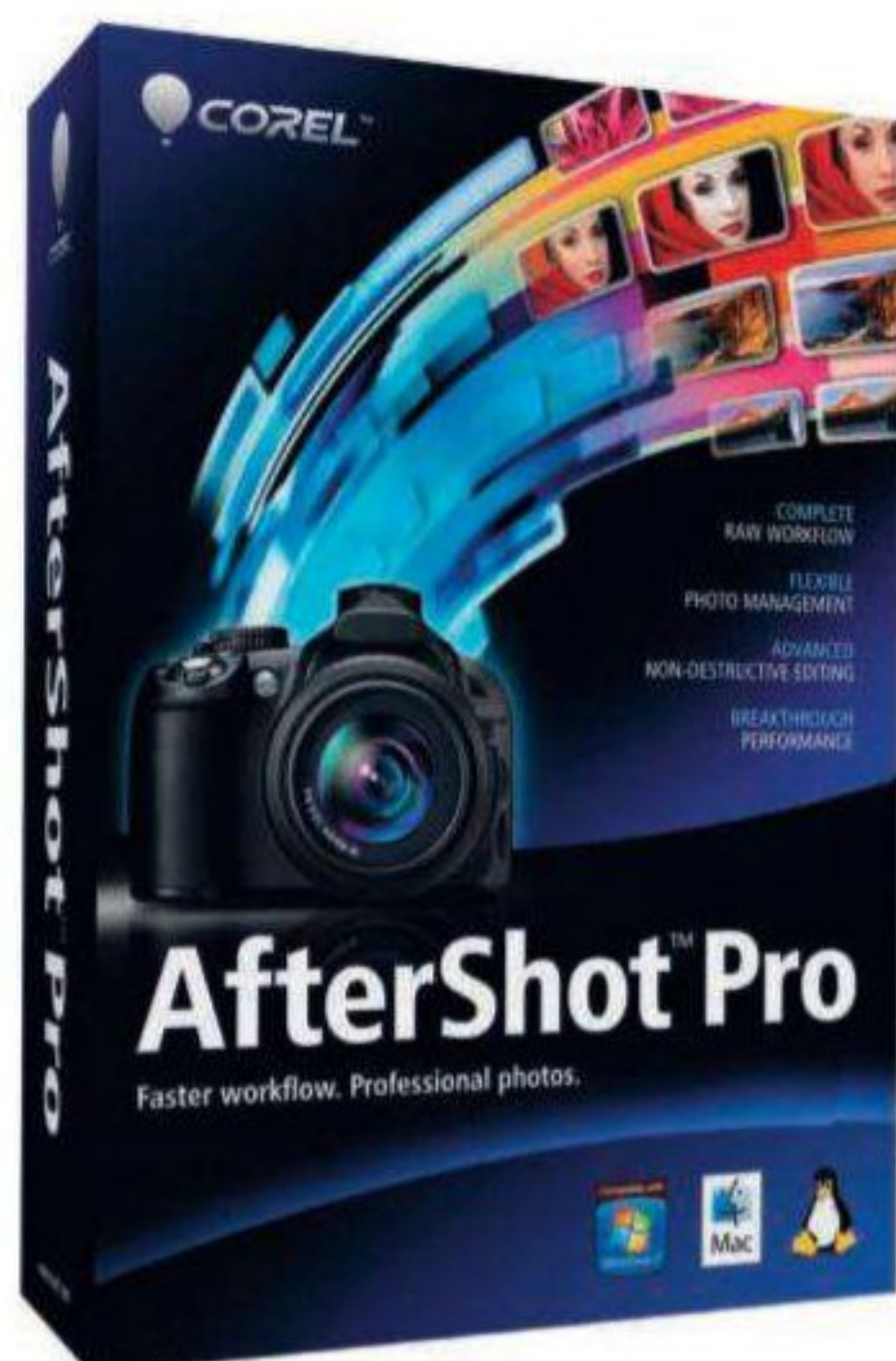
SanDisk also announced new 64GB and 128GB SDXC UHS-I cards to feature in its Extreme range. For these new models, SanDisk quotes a more conservative 45MB/s read/write speed, compared to Lexar's 90MB read and 60MB write guarantees.

# GOLLA TAKES IT CASUAL

**GOLLA** announced its 2012 bags and cases, and this year's look is about a 'casual fashion'. The main colour for the year to come will be a navy blue and a bright blue, with new photo bags also including a range of other colours. The most noteworthy addition is the new Camera Bag L, with space for a DSLR and additional lenses, available only in dark blue. The range also includes laptop, phone and tablet cases, and a G Bag to carry a laptop and other gear. For more details, visit [www.golla.com](http://www.golla.com).







# AFTERSHOT PRO

**COREL'S** new photographic workflow solution, AfterShot Pro, may look familiar to some users. That's because it is based on the work of Bibble Labs, the company and popular imaging software that Corel bought out at the start of this year. As with Bibble, the software remains available for Windows, Mac and Linux, and is designed to make the most out of raw files. It also

continues Bibble's tradition of optimising the processing speed to make the most of multi-core processors up to 16-core.

The software incorporates Noise Ninja for noise reduction and provides integration with Corel PaintShop Pro. AfterShot Pro is available now, priced £79.99 as a download or as a boxed copy. For more information, visit [www.corel.com/corel](http://www.corel.com/corel).



The AfterShot Pro workspace has the familiar look of Bibble Pro



# SIGMA PRIMES 180mm f/2.8 FOR UK LAUNCH

**INDEPENDENT** lens maker Sigma used CES as the launchpad for what it bills as the world's first 180mm f/2.8 macro lens to deliver a 1:1 magnification ratio.

The Sigma APO Macro 180mm f/2.8 EX APO DG OS HSM will effectively replace the firm's 180mm f/3.5 EX DG macro lens, which has already been discontinued.

A UK spokesman said: 'At 1:1 magnification, this lens has a focusing distance of 47cm, which is a greater working distance than shorter-focal-length macro lenses.'

'This is advantageous when taking pictures of highly sensitive subjects such as butterflies and insects.'

The newcomer includes full-time manual focus override and Sigma's Optical Stabiliser technology, which, claims the firm, will allow the use of shutter speeds around 4 stops slower than would otherwise be possible.

The 19-elements-in-14-groups lens features nine diaphragm blades and will be available in Sigma, Canon and Nikon fits.

The 180mm f/2.8 optic is due out in May or June at a price yet to be announced.



# BETA SHELL

**PHOTOGRAPHERS** working in the ordnance disposal industry will be glad to know that an American firm was showing a new range of bombproof lens and camera canisters. Beta Shell products comprise a 'super-tough ABS polymer' cylindrical body packed with memory foam and a water-proof screw or bayonet fastening lid. The cases range from \$40-\$80 (£25-£50) and come in sizes to fit a single lens to a DSLR body. Visit [www.betashell.com](http://www.betashell.com) for details.





## SAMSUNG'S WI-FI COMPACTS

**SAMSUNG** has launched its fourth-generation Wi-Fi compact cameras, which can now communicate directly with secondary devices without the need for a wireless hotspot. New models will arrive in the long-zoom, slim and Dual View categories of the company's compact line-up, and enable users to upload images via a mobile phone or hotspot to online storage, a website or an email server.

The WB850F features a 21x zoom and a 16.2-million-pixel backlit CMOS sensor, while the WB150F has an 18x zoom and a 14.2-million-pixel CCD unit. The company added to its ST range with the ST200F – 10x zoom and 16.1-million-pixel CCD – and Dual View DV300F backed up the twin-screened DV range just before Christmas.

While previous Samsung Wi-Fi models have been able to communicate with other devices, such as the Galaxy S II smartphone,

PCs and TVs, contact could only be made via a hotspot or internet router. The new models use a protocol called Wi-Fi Direct that enables equipped products to communicate directly without a third-party device to receive and send the messages. The idea is that even when miles away from a hotspot, users can send a picture from the camera to a smart phone and send it from there via the 3G network to 'cloud' storage or a website. At home, the cameras connect directly with an enabled TV or computer, as would be the case with Bluetooth.

Samsung has said in an interview with AP that it expects all its mid to high-end cameras to be Wi-Fi enabled in the future, including models from the NX compact system camera range. The latest batch of Wi-Fi compacts – the ST200F (£179.99), WB150F (£199.99), WB850F (£299) – will be available from April.

## LaCie drives arrive with Thunderbolt

Computer hardware manufacturer LaCie announced a range of storage drives based around Intel's Thunderbolt connection port for Apple. The Little Big Disk drive is available in 1TB, 2TB and 240GB SSD Thunderbolt versions, with speeds of up to 480MB/s from the SSD and faster when daisy chained with multiple units. The larger 2big unit is available in 4TB and 8TB capacities, with speeds of up to 314MB/s and up to 676MB/s when using four or more together. An eSATA Thunderbolt hub is also available for connecting external eSATA drives to a Thunderbolt port. The drives are due to be on sale through the LaCie website at [www.lacie.com/uk](http://www.lacie.com/uk), and Apple stores.



## TOSHIBA STRIKES FIRST ON NEW SD CARD WIRELESS STANDARDS

**NEW STANDARDS** for wireless communication between SD cards and secondary devices have already been acted upon by Toshiba, as the company showed its FlashAir memory-type cards.

The Wireless LAN SD standard, agreed by members of the SD Card Association, will allow cards not only to communicate with home networks and public hotspots, but also directly with other compatible devices, such as PCs, tablets and mobile phones.

The new standard allows for communication to and from the card, so unlike the existing Eye-Fi cards, SD models that comply with the standard will be able to receive data as well as send it. This means two cameras can share images, and it will be possible to send firmware updates directly to the camera from a computer without first having to remove the memory card.

Toshiba's FlashAir cards will be available in sizes up to 8GB and will feature class 6 speeds. The standard applies to all formats of SD card (SD/SDHC/SDXC) as well as full and micro sizes, but it is not clear yet whether Toshiba will market FlashAir in Micro SD.

Sales should begin in February, with an estimated price of \$70 (around £45) for an 8GB full-sized card.



## SEVEN NEW OLYMPUS COMPACTS

**THE 16MP**, touch-panel-equipped SH-21 was among an avalanche of new Olympus compacts to land in Las Vegas.

Featuring a backlit CMOS imaging sensor and full HD (1080p) movie recording, the SH-21 is due out this month, priced around £190.

It includes a 3in, touch-sensitive, 460,000-dot-resolution, LCD screen that enables the user to focus and take the picture by touching the monitor. Its lens is designed to deliver the 35mm viewing angle equivalent of a 24-300mm zoom.

Also showcased at CES was the 14MP

SZ-14, boasting a 24x optical zoom (25-600mm equivalent) and due out this month priced £199.99.

Two Ultra Zoom 'Traveller' models have emerged in the shape of the SP-720UZ (£229.99, due in March) and the SP-620UZ (£179.99, due this month).

The latest addition to the Olympus Tough range is the 're-styled' 14MP TG-320 (£139.99, out this month), which sports a 2.7in 'scratch-resistant' LCD and is designed to be waterproof down to 3m.

The 16MP VR-340 (£129.99) and 14MP VG-170 (£99.99) will also debut this month.





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# Adobe Photoshop Lightroom 4 Beta

With built-in book creations, more localised adjustments and geotagging tools, Adobe Photoshop Lightroom 4 could be the best version yet. **Richard Sibley** explores the first beta test version to see how it could improve your raw-image conversion

**THE LAUNCH** of a new Adobe Photoshop product is always greeted with excitement, and version 4 of Lightroom is no exception. For those who have managed to miss all three previous versions, Lightroom is Adobe's raw-conversion and image-management software. However, that only really describes its very basic functions. With the ability to create pages for printing and even basic web galleries, it has become the only image-editing software that many photographers use.

The previous version, Lightroom 3, was released in June 2010. It introduced many new features, the most useful of which was the ability to apply custom camera and lens corrections. This allowed photographers to correct the various distortions caused by a particular camera and lens simply by the click of a button.

Version 4 also has some major new features added, and I would anticipate the introduction of one or two more before the final version goes on sale.

## DEVELOPMENT TOOLS

Perhaps the biggest change, particularly for existing Lightroom users, is the way in which the Basic development tools work. The Recovery, Fill and Blacks controls have now been replaced with Highlights, Shadows, Whites and Blacks. All these are set to '0' by default, with the option to increase or decrease their value. The Highlight

control replaces the Recovery option, while Shadows replaces Fill. The Whites and Blacks affect the white and black clipping points in the image. The result of these new settings is greater control over the recovery of highlights and shadows, which should help when editing high-contrast images, particularly those with burnt-out skies.

Those photographers who will be importing existing Lightroom catalogues into the new software have the option to work either in the Lightroom 2010 Process



## BETA VERSION

As with previous incarnations of Lightroom, Adobe has released a Beta version of the new software for the public to test. A Beta version isn't the final product that will go on sale, but it does give photographers a chance to look at the new features and provide feedback that will help Adobe iron out any bugs and glitches in the software before the final version is released.

Lightroom 4 Beta is free to download from [www.adobelabs.com](http://www.adobelabs.com), and it can be used right up until the release of the final retail version, which should be later this year. Remember, though, that this is not the final version and, as such, may contain some bugs. Therefore, make sure you create a backup of all work and images before use.

or to convert their images to the 2012 Process. The latter will attempt to apply an approximation of your existing settings within the current 2012 working process. I found that this can make a big difference to the look of images, so it is worth applying the new Process only to existing catalogue images on a case-by-case basis. If the changes are applied to a few images at the same time, be prepared to sit down and adjust all the development sliders to get the image looking as intended. However, this can be worth doing in an attempt to squeeze a little more detail out of the highlight areas of some photographs.

## MORE LOCALISED ADJUSTMENTS

Localised adjustments have been part of Lightroom since version 2. This feature allows changes to be 'painted' onto an image. For example, use these tools to 'paint' over the sky in a landscape image and then adjust the Exposure slider to lighten or darken the sky in isolation.

There are three new localised adjustments in the Beta version of Lightroom 4. The first is a localised white balance setting, which should help when editing images lit by mixed light sources. Localised noise reduction is also new, and adds to the existing localised sharpening. Finally, there is now localised moiré pattern removal. This is a great benefit, because applying moiré removal across a whole image can reduce sharpness. It will also prove useful to those photographers who have a camera without an anti-aliasing filter, as the sensors in these cameras are more prone to moiré patterning.

## POINT CURVE

There is one slight but useful change to the Point Curve feature. It now allows the contrast curve of each of the red, green and blue channels to be adjusted (see image right). This feature was requested by photographers and should prove very useful for producing a number of different colour effects, as well as offering a way to adjust and correct the colour in the highlights or shadows of an image.







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# Westcott Spiderlite TD6 2-Light Window Light Kit Deluxe

**Andrew Sydenham** tests a powerful lighting system that could be a dream come true for photographers with a sizeable budget

## KIT CONTAINS

- 2x Spiderlite TD6 light heads
- 2x tilter brackets ● 2x 24x32in silver softboxes ● 12x 50W daylight fluorescent lamps ● 2x 10ft light stands ● Deluxe wheeled carry case



Left: Iced carrot cake lit with two Spiderlite TD6s

## DATAFILE

**RRP**  
£2,000  
**Rating**  
1,200W maximum tungsten, 300W fluorescent  
**Socket (lampholder)**  
E26 Edison base, ceramic x6  
**Mounting**  
5/8in solid steel stud receiver with tilter bracket, 180° lock-down turn knob, built-in adapter ring for mounting softboxes  
**Power switches**  
3 power switches that control 2 sockets per switch  
**Cable**  
15ft (4.57m) with inline power switch  
**Weight (each head)**  
5.6lb (2.54kg) without bulbs  
**Weight (total kit)**  
56.4lb (25.5kg)  
**Dimensions (kit case)**  
42x20x12in (106.6x50.8x30.4cm)

**WESTCOTT'S** 2-Light Window Light Kit Deluxe is built around its Spiderlite TD6 set-up, which the company claims is the 'most powerful fluorescent lighting system available today'. The highly versatile TD6 succeeds the TD5, and includes an extra ES lighting socket that can house up to six 50-watt, daylight-balanced fluorescent tubes. These produce an equivalent 1,200W of traditional tungsten lighting output. Six optional 150W tungsten halogen lamps are available (£195), which are claimed to give a 900W output.

### BUILD AND HANDLING

The basic lamp head is almost skeletal in appearance, but its all-metal construction means it is reassuringly robust. Each lamp head has three low-profile rocker switches that operate two lamps per switch, allowing the light output to be varied without any change to the colour temperature. There is also an inline switch to the mains cable, which will prove useful if the lights are placed high up in a difficult-to-reach position.

The 5m cable is long enough for most purposes, but I would like to have seen a heavy-duty cable employed with less coiling memory and a rubber grommet added where the mains cable enters the lamp head. There is a heatproof sheath provided, but this doesn't protect the cable from

coming into contact with the retaining nut.

Although I am happy with the quality of the ES tube sockets, I wouldn't want to change the tubes too frequently as these substantial lights put a lot of strain on the sockets and damage could occur over time. With the rotating head and tilter bracket, it is easy to turn a light shaper from vertical to horizontal and lock it off securely at any angle.

### PERFORMANCE

The softboxes are easy to set up and a delight to use. Measuring 24x32in and silver-lined with an optional internal diffusion sheet, they are fixed to the lamp heads by the all-metal poles that fit into the built-in adapter ring. The flexible metal poles meant I had none of the worries usually associated with the fibreglass equivalents, which break easily. The heavy-duty lighting stands and tilter bracket support the lamp/softbox combination well, and prevent the light from being knocked over in most circumstances.

There is a vast range of height adjustment available, so the lamp head can be raised far higher than would ever be necessary. The whole kit can be packed away into a well-designed, hard cordura-style wheeled travel case. Each element has its own well-protected storage compartment within, so it should survive regular location work. **AP**

## Verdict

**THE** Westcott Spiderlite TD6 2-Light Window Light Kit Deluxe



is a very desirable and versatile continuous lighting kit, with the extra light output compared to the previous TD5 model a real advantage. While this is a premium kit with a price tag to match, it is well worth considering if you are looking to invest in serious lights to cover a multitude of disciplines. Over the few weeks I had the lights, I used them for everything from portraiture to food and product photography, with a good portion of HD video filming thrown in. The quality of light is stunning, and when these lights finally leave the studio I will shed a few tears.

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Professor  
Newman  
explains...

# Optical design

AP's photo-science consultant **Professor Bob Newman** looks at what constitutes a 'good' lens and how it is created

**IF THERE** is one thing photographers appreciate, it is a good lens. The reputations of optical companies can stand or fall on the resolution of their lenses. Consumer electronics companies entering the photographic market will often secure the design services of well-known (and usually German) lens manufacturers to lend some additional credibility to the optical quality of their products. Whether or not such a brand name is a guarantee of a 'good' lens (or even a lens significantly different from one not carrying the brand name) is not a discussion that will be entered into here. The point is that a 'good' lens carries a certain mystique. What is less understood is what constitutes a 'good' lens, and how an optical designer goes about producing such a thing.

## EVALUATING LENS QUALITY

In the end, what makes a 'good' lens is entirely subjective. A 'high fidelity' point of view would say that a perfect lens is one that projects onto the sensor an image that is a perfect simulacrum of the scene in front of it. Unfortunately, this is technically impossible, but even if it were it isn't necessarily desirable. The point of a photograph is to present a convincing illusion of reality to the viewer. However, our impression of reality is very much shaped by the signal processing

that our brains perform on the very poor image projected onto our retinas by the rather crude two-element lenses with which our eyes are equipped. The job of a photographic lens, which has until recently had to perform its magic without the aid of similar signal processing, is not to reproduce reality, but rather to produce an image that the brain interprets as convincing.

The goal of an optical designer aiming for excellence in photographic applications is to concentrate on those factors of performance that yield a subjectively good photograph. What is less certain is what these factors actually are. In the 1930s, when the two great German optical factories Carl Zeiss and Ernst Leitz garnered international reputations, they did so with very different approaches to design. Whereas Zeiss lenses were unrivalled for sharpness, the Leitz ones had a more 'pictorial' quality that was much valued.

The basic parameters of lens quality are not in dispute; it is what constitutes the optimum blend of these qualities that becomes a personal preference. The basic parameters that spell 'quality' are:

**Distortion** – Is the geometry of the photographic subject preserved?

**Resolution** – How well are fine details

resolved in the final image?

**Acutance or 'micro contrast'** – Are fine details clear and contrasty?

**Contrast** – Is the overall image crisp and clear, with vivid colour?

**Achromaticity** – Does the lens render all coloured objects the same, or does it produce coloured fringes around objects?

**Flatness of field** – Does the image produced by the lens lie on a flat surface?

In addition, these properties ideally need to be maintained across the whole frame, along with the brightness of the projected image.

In the science of optical design, these properties derive from the elimination of a number of 'aberrations' that arise due to the effects of two different factors. The first is that lenses are generally ground to have surfaces that are a section of a sphere. These sections are easy to manufacture because spherical surfaces are the only shape for which a concave surface will move smoothly over a convex one. Thus, grinding together a lens and tool will preferentially grind away non-spherical parts until the result is a perfect sphere. Unfortunately, a sphere is not the perfect shape for refracting light for an image, and a number of imperfections, or aberrations, result. Aberrations caused by the use of spherical surfaces are spherical aberration, in which rays that pass through the edges of a lens form an image behind those that pass through the centre. Spherical aberration may be minimised by bending a lens into a 'meniscus', or eliminated using aspherical surfaces.

Another aberration is coma. This occurs with rays that pass off-axis, for instance imaging a point at the edge of the frame. The effect is that the magnification is different for rays passing at opposite sides of the lens, causing points to be rendered as comet shapes. Coma causes a reduction in optical quality at the edges of the field. Next is astigmatism, caused by a difference in magnification for horizontal and vertical fans of rays (relative to the position of the object). Astigmatism causes spots to be rendered as lines and also worsens towards the edge of the field.

The second cause of aberrations is a phenomenon known as 'dispersion'. For all glasses the refractive power (or index) changes with the colour of light, so a simple lens will not form the same image for different colours. This can be corrected by combining lenses of different dispersions, so that the effects are cancelled, at two different colours (an achromat) or three (an apochromat).

In the end, the combined effect of these aberrations can be expressed as the point spread function (PSF), which is the shape that the lens renders a point. Transformed to the spatial frequency domain (that is, expressed as a function of different 'line per millimetre' responses), the PSF becomes the well-known modulation transfer function (MTF). In this form it is more expressive of the detail performance of a lens, which is why the MTF is so often

Figure 1



Figure 1 A big lens forms an impressive item of 'male jewellery', but of more importance to a photographer is how the lens performs. Generally, this depends on the level of compromise the designer has had to make to achieve a brief, constrained by manufacturing cost and size



used as a metric of lens quality.

Multi-element designs give the lens designer more 'degrees of freedom', balancing out the aberrations in one lens with a set of opposite ones in another. To reduce them all to a very low level may require six or more elements. As a designer's rule of thumb, each aspheric surface saves an element in the design.

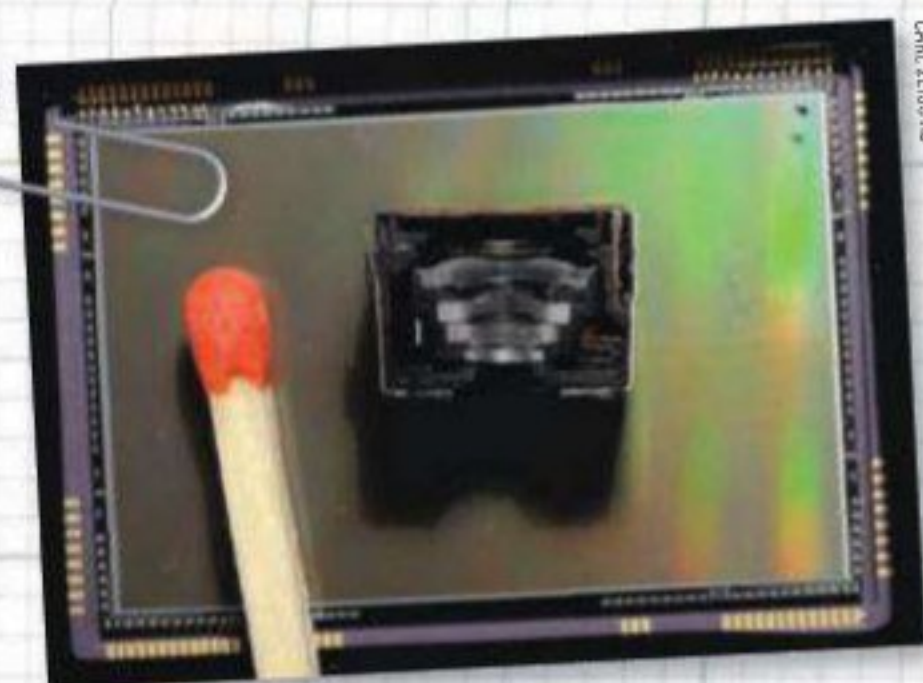
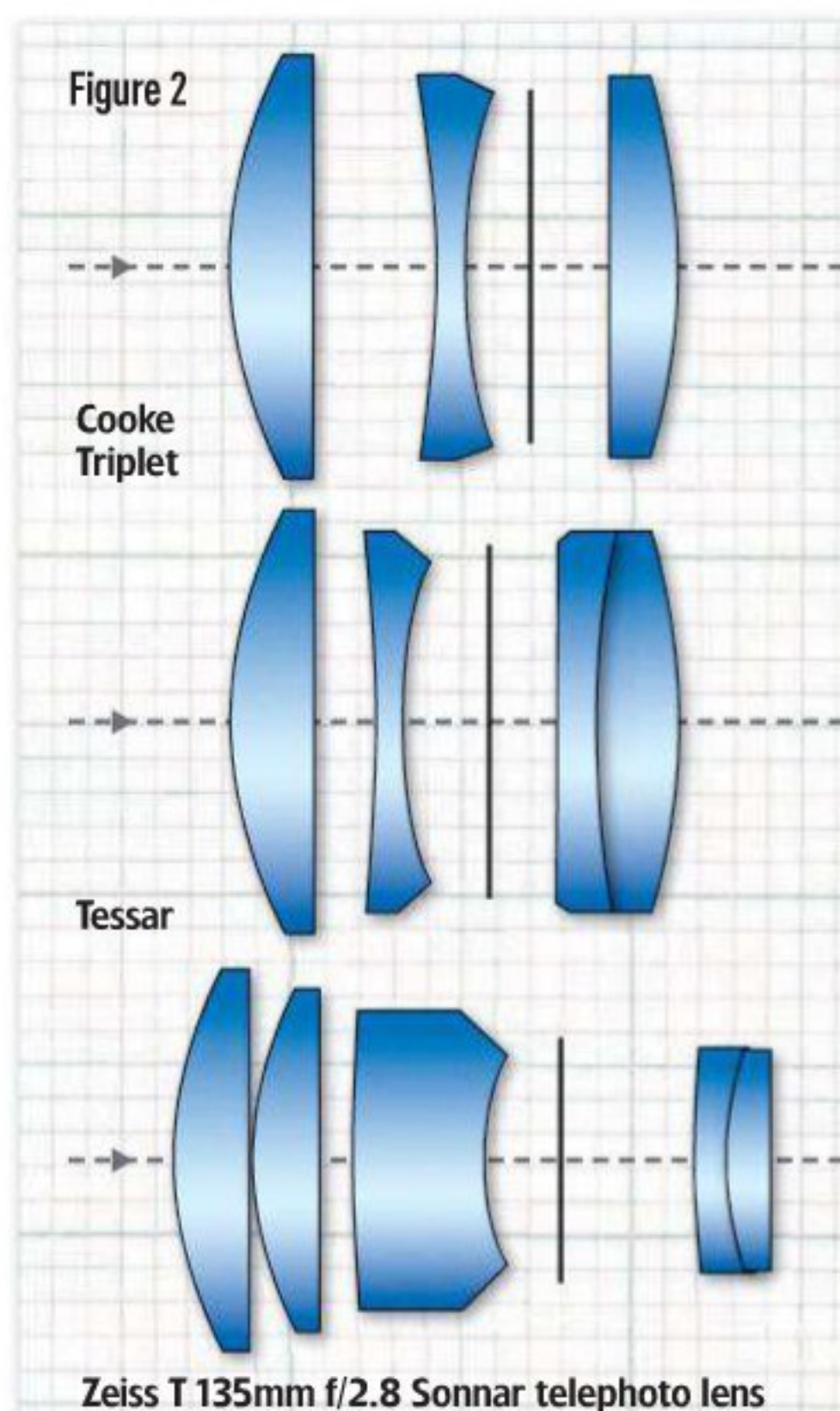
## DESIGN PROCEDURES

The starting point for all lens designs is the set of constraints within which the designer has to work. These constraints depend on the design objectives of the lens, but might include size, cost, manufacturing tolerance, availability of special (high-dispersion or low-dispersion) glasses and availability of aspheric surfaces. The essential equation that has to be met is achieving the desired level of performance within the design constraints and to the target cost. The mechanical arrangements of a lens are at least as important as the optical ones, so the final lens is a collaboration between the optical and mechanical designers. Design is likely to be iterative, with the optical designer producing candidate designs while the mechanical designer attempts to find manufacturable mounts for these designs, if necessary requesting changes to the optical formula to optimise the mechanical construction of the lens.

It is frequently said that lenses nowadays are designed 'by computer', but more accurately they are optimised by computer analysis programs, the most well-known being Zemax and Oslo. The basic configurations that work well form part of the prior art of the lens designer. Most prime lenses are derived either from a triplet (Fig 2) or a symmetrical (Fig 3) design, which are configurations that were established at the end of the 19th century. Telephoto lenses place a negative 'teleconverter' behind such a design, while retrofocus wideangles reverse this configuration. Zoom lenses place an 'afocal converter' (reversed telescope) in front of a prime lens, and integrated wide converters are often used to yield fast, shorter-focal-length lenses. All these configurations are well known to the lens designer, and one will be selected as the starting point for a new lens design.

The lens design program will then be set to evolve this design, ringing the changes on surfaces and materials, all the time seeking to optimise the calculated point spread function. With the computing power available today, many configurations can be evaluated in a few hours. The expensive and time-consuming part is in marrying these optical formulae to a mount design and developing the combination into a manufacturable whole. This is particularly complex for zoom and autofocus lenses, which is why specialist lens manufacturers tend to concentrate on manual-focus prime lenses, which can often go from concept to manufacture in a few weeks.

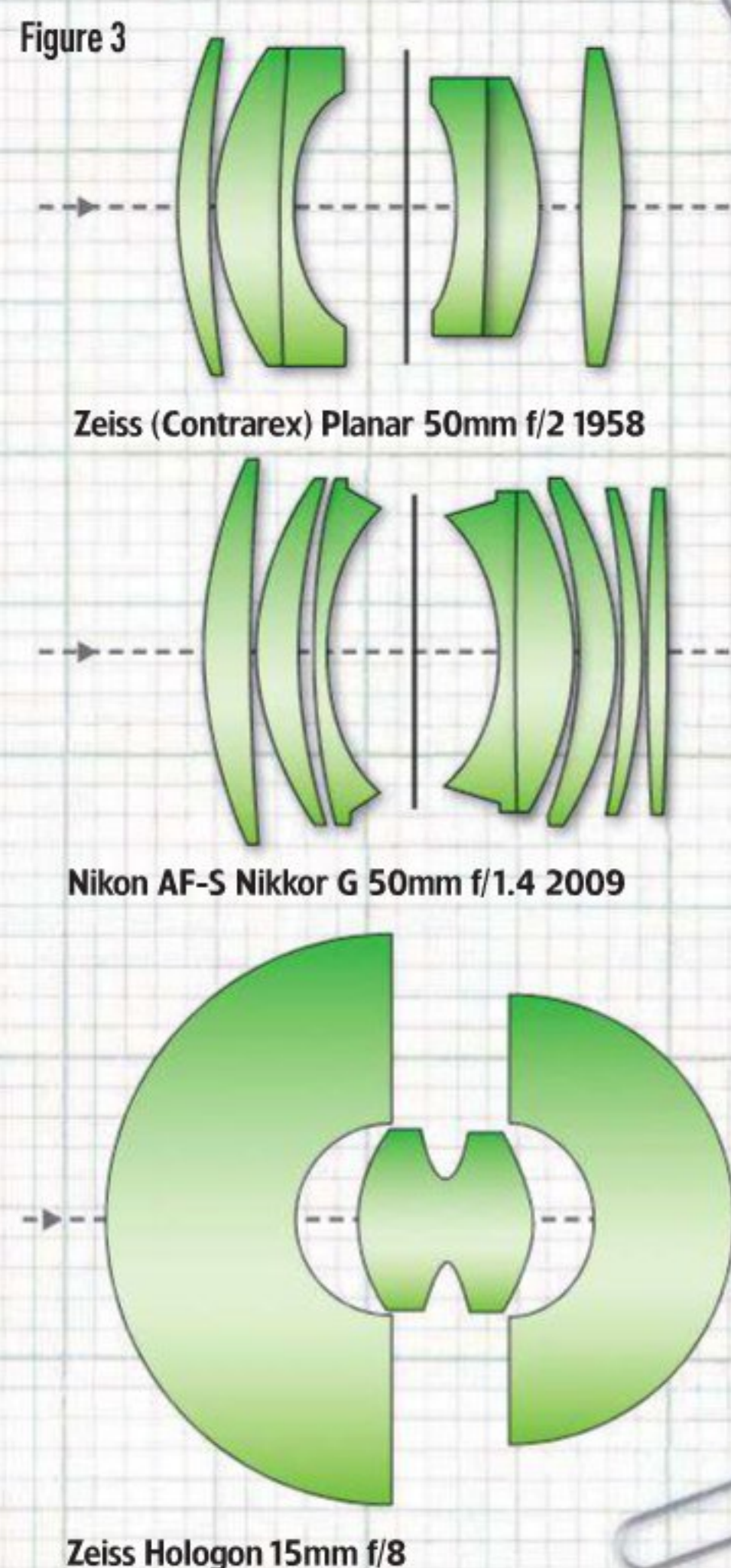
Manufacturing volume and size are key determinants of what is possible. The tiny lenses used in camera phones are produced



**Figure 2** The classic Cooke triplet forms the starting point for many lens designs, including the Tessar and most longer-focus lenses. A modern phone camera lens is likely to have moulded aspheric surfaces, and can achieve very high resolution for a very small image field

in huge volumes and warrant considerable investment in mass-production tooling. As a result, they might have multiple aspheric surfaces and be capable of resolving powers in excess of even the best SLR optics. For instance, the Zeiss 'Tessar' lens found in mobile phones bears scant relationship to the classic Tessar design of the late 19th century, except that it is a four-element optic. In the case of this 'Tessar', it has four separated, moulded elements, each extremely aspheric on both surfaces. Such a lens would be completely unfeasible in the size and volume required for a DSLR camera.

With modern design tools, a first-class lens design can be produced readily. What will determine how well it performs, in the last resort, is how few compromises the designer has had to make to limit size, manufacturability and cost. With lenses it certainly is the case that you get what you pay for. **AP**



**Figure 3** Each half of a symmetrical lens design cancels the aberrations of the other half. They have formed the basis for most high-speed lens designs. More modern lenses, such as the Nikkor 50mm f/1.4G, have additional elements at the rear to flatten the field. The most extreme variant of a symmetrical lens was the Zeiss Hologon, in which the two central elements merged. Although simple in construction, the cost of manufacture of such a radical design was very high



**BOB NEWMAN** originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.



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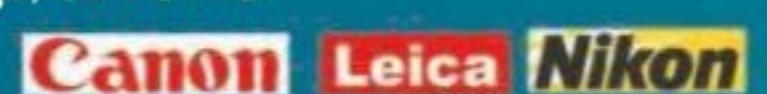
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135mm f2.8 Pentacoon	£30
135mm f3.5 Praktica PB	£35
Praktica PB to M42 Adapter	£29
2X Converter Praktica PB	£20
2X Converter Soligor	£29
Pentacoon Auto Ext Tubes Set	£50
Set o Auto Et tubes	£20
Bellows unit with PB Fit T2 Mount	£55
Slide Duplicator	£40
Panagor Slide duplicator	£40
PB to M42 Adapter	£15
PB T2 Mount	£10

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Praktica IVF + 50mm f2.9 Meritar	£49
28mm f2.8 Teflon Auto screw	£29
28mm f2.8 Tokina Auto Screw	£30
28mm f2.8 Topman Auto	£20
28mm f2.8 Mirage Auto Screw	£25
28-80mm f2.8/f4 Super Paragon	£49
28-80mm f3.5/f4.5 Sun -As seen	£25
28-100mm f3.5/f4.5 Sunagor	£45
35mm f2.8 Access Sq Preset	£20
35mm f3.5 Prinz Galaxy Auto	£35
35mm f3.5 Dufax Preset	£25
35mm f3.5 Promura Preset	£20
35mm f3.5 Photax Paragon	£20
35mm f3.5 Soligor Preset	£20
50mm f2.8 Meritar Preset	£25
50mm f3.5 Russian Industar	£20
52mm W/Angle Vivanco Lens	
Attachment 0.5x	£30
58mm f2 Helios Preset 44-2	£19
58mm f2 Helios Auto Screw	£28
58mm f2 Russian Helios 44	£19
70-140mm f3.8 Unitax Auto	£39
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80-200mm f4.5 Mitako AutoScrew	£45
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300mm f5.5 Optomax Auto Screw	£45
400mm f6.3 Hanimex Preset	£59
400mm f6.3 Tele Astranar Preset	£30
SLR Fit Self Timer Unit	£10
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With Series VII - 49mm Ring	£35
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Edixa Mat Reflex Model S L	£95
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Edixa Mat Kadett + 50mm f1.9	
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Set of Manual Ext tubes	£12
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135mm f2.8 Tele Iscaron	£39
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30mm f4.5 Lydith and 135mm f4	
Domigor Kit	£59

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Edixa Mat Refe Reflex Body	
S-L (Serviced)	£95
Edixa II L + 45mm f2.8 Westernar lens	
+ case	£40
Edixa Reflex C + 50mm f2.8	£129
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Mat Flex+50mm f2.8	
Iscotar + Case	£89
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Cassaron (Serviced)	£129
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- ▶ High Sensitivity up to ISO 25,600
- ▶ Continuous shooting 6 fps
- ▶ HD Video
- ▶ High resolution 3" LCD Screen



K-r Black + 18-55mm £429.00 Available with FREE Pentax Nylon Case

## PENTAX Q

- ▶ 12 MP CMOS sensor
- ▶ Full HD Video
- ▶ New range of lenses
- ▶ Shake reduction system
- ▶ 3.0" LCD Screen



Q + 8.5mm £339.00\* Q + 8.5mm + 5-15mm £459.00\*

## PENTAX K-5

- ▶ 16.3 Megapixel stabilised sensor
- ▶ Weatherproof body with 77 seals
- ▶ Continuous shooting 7 fps
- ▶ Sensitivity range: ISO 80-51,200
- ▶ Full HD Video



K-5 Body Only £699.00 K-5 + 18-55 WR £729.00

## PENTAX 645D

- ▶ 40 million pixels
- ▶ Low-pass-filter-less design
- ▶ 77-segment metering
- ▶ Weather resistant
- ▶ Dual SD/SDHC card slots



645D BODY ONLY £8,555.55 645D + 55mm £9,666.66

### Pentax Lenses

#### FIXED FOCAL LENGTH LENSES

14mm f/2.8 DA ED IF SMC	£537.00
15mm f/4 ED AL DA ED SMC	£579.00
21mm f/3.2 DA ED IF SMC	£389.00
31mm f/1.8 FA SMC (Black)	£1,039.00
35mm f/2.4 SMC DA AL	£134.00
35mm f/2 FA AL SMC	£439.00
40mm f/2.8 DA SMC Limited	£329.00
43mm f/1.9 SMC FA (Black)	£649.00
55mm f/1.4 SDM DA*	£589.00
70mm f/2.4 SMC DA Limited	£389.00
77mm f/1.8 SMC DA (Black)	£789.00

#### MACRO LENSES

200mm f/2.8 SMC DA* ED IF	£739.00
300mm f/4 SMC DA* ED IF SDM	£929.00
35mm f/2.8 Macro Limited	£299.00
50mm f/2.8 MACRO DFA SMC	£369.00
100mm f/2.8 D FA Macro WR	£479.00

#### WIDE ZOOM LENSES

10-17mm SMC f/3.5-4.5 DA ED	£379.99
12-24mm f/4 DA ED AL (IF)	£588.00
16-50mm f/2.8 ED AL IF DA*	£629.00
17-70mm SMC DA f/4 AL IF	£389.00

#### STANDARD ZOOM LENSES

18-55mm f/3.5-5.6 (Unboxed)	£29.00
18-55mm f/3.5-5.6 DA AL WR	£174.00
18-55mm WR (Unboxed)	£74.00
18-135mm f/3.5-5.6 WR	£369.00
18-135mm WR (Unboxed)	£299.99
50-135mm f/2.8 ED IF DA*	£819.99
50-200mm f/4-5.6 ED WR	£149.00
55-300mm f/4.0-5.8	£289.00
60-250mm f/4.0 ED (IF) SDM	£1,019.00

#### TELEPHOTO ZOOM LENSES

50-135mm f/2.8 ED IF DA*	£819.99
50-200mm f/4-5.6 ED WR	£149.00
55-300mm f/4.0-5.8	£289.00
60-250mm f/4.0 ED (IF) SDM	£1,019.00

## Nikon Lenses

For money saving deals with filters & hoods, visit our website.

AF-G 10.5mm f/2.8G ED DX	£489.99	AF-S 200mm f/2G ED VR II	£4,334.99	AF-S 17-35mm f/2.8 IF-ED	£1,399.99
AF-D 16mm f/2.8D Fisheye	£613.99	AF-S 300mm f/2.8G ED VR II	£4,054.99	AF-S 17-55mm f/2.8G IF-ED	£1,079.99
AF-D 14mm f/2.8D	£1,249.99	AF-S 300mm f/4 D IF-ED	£979.99	AF-S 18-55mm f/3.5-5.6G II	£127.99
AF-D 20mm f/2.8	£469.99	AF-S 400mm f/2.8G ED VR	£6,645.00	AF-S 18-55mm f/3.5-5.6G VR	£110.00
AF-D 24mm f/2.8D	£344.99	AF-S 500mm f/4G ED VR	£5,869.99	AF-S 18-105mm f/3.5-5.6G VR	£215.00
AF-S Nikkor 24mm f/1.4G ED	£1,603.99	AF-S 600mm f/4G ED VR	£7,199.99	AF-S 18-200mm f/3.5-5.6G VR II	£599.99
AF-D 28mm f/2.8	£226.99	AF-S DX 40mm f/2.8G ED	£239.99	AF-S 24-70mm f/2.8G ED	£1,229.99
AF-S 35mm f/1.4G	£1,394.99	AF-S 60mm f/2.8G Micro ED	£409.99	AF-D 24-85mm f/2.8-4	£529.99
35mm f/2.0 AF Nikkor D	£262.99	AF-S 85mm f/3.5G DX Micro	£413.99	AF-S 24-120mm f/4G ED VR	£849.99
35mm f/1.8 AF-S DX	£169.99	AF-S 105mm f/2.8G VR IF-ED	£612.99	AF-S 28-300mm f/3.5-5.6G VR	£694.99
AF 50mm f/1.4D	£239.99	AF-D 200mm f/4D IF-ED	£1,139.99	AF-S 55-200mm f/4-5.6 VR D	£199.99
AF-S 50mm f/1.4G	£293.99	PC-E 24mm f/3.5D ED	£1,419.99	AF-S 55-300mm f/4.5-5.6G VR	£274.99
AF-D 50mm f/1.8	£112.99	PC-E 45mm f/2.8D ED Micro	£1,419.99	AF-S 70-200mm f/2.8 VR II	£1,599.99
AF-S 50mm f/1.8G	£184.99	PC-E 85mm f/2.8D ED	£1,399.99	AF-S 70-300mm f/4.5-5.6G VR	£428.99
AF-D 85mm f/1.8D	£314.99	AF-S 10-24mm f/3.5-4.5G DX	£666.99	AF-D 80-400mm f/4-5.6 VR	£1,184.99
AF-S 85mm f/1.4G	£1,249.99	AF-S DX 12-24mm f/4 G IF-ED	£829.99	AF-S 200-400mm f/4G VR II	£4,899.99
AF-DC 105mm f/2.0 Nikkor	£619.99	AF-S 14-24mm f/2.8G ED	£1,316.99	TC-14E II 1.4x Teleconverter	£319.99
AF-D 135mm f/2.0D	£989.99	AF-S 16-35mm f/4G ED VR	£849.99	TC-17E II 1.7x Teleconverter	£319.99
AF-D 180mm f/2.8 IF-ED	£628.99	AF-S 16-85mm f/3.5-5.6G VR	£448.99	TC-20E III 2.0x Teleconverter	£404.99

## Nikon D5100

- ▶ 16.2 Megapixel CMOS sensor
- ▶ High ISO (100-6400)
- ▶ Full HD movies
- ▶ 4 fps continuous shooting
- ▶ Compact & Lightweight



D5100 Body Only £525.00 D5100 + 18-55 VR £665.00

## Nikon D90

- ▶ 12.3 Megapixel CMOS sensor
- ▶ High ISO (200-3200)
- ▶ D-Movie function
- ▶ 4.5 fps continuous shooting
- ▶ Compact & Lightweight



D90 Body Only £549.99 D90 + 18-105 VR £729.99

### Nikon SLR System Bag

Now £9.99 was £39.99

Suitable to hold a Digital SLR and lenses

Nikon SB 700 Speedlite

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### Nikon MB-D10 Batt. Grip

Now £269.99 was £350.99

For use with D300 & D700

### Nikon EN-EL3e Battery

Now £48.00 was £67.99

For use with D90, D300 and D700

Nikon SB 900 Speedlite

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Limited number available

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For use with D7000

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Nikon SB 910 Speedlite

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## OLYMPUS E-PM1

- ▶ 12.3 MP CMOS sensor
- ▶ Full HD Movie
- ▶ 6 Creative Art Filters
- ▶ Metal Body
- ▶ 3.0" LCD Screen



NOW IN STOCK!! See website for our latest low prices

## OLYMPUS E-PL1

- ▶ 12.3 MP MOS sensor
- ▶ HD Movie
- ▶ Image Stabiliser
- ▶ Art Filters
- ▶ 2.7" LCD Screen



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## OLYMPUS E-PL3

- ▶ 12.3 MP MOS sensor
- ▶ Full HD Movie
- ▶ 6 Creative Art Filters
- ▶ Metal Body
- ▶ 3.0" Tilt LCD



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## OLYMPUS E-P3

- ▶ 12.3 MP MOS sensor
- ▶ Full HD Movie
- ▶ Image Stabiliser
- ▶ 10 Creative Art Filters
- ▶ 3.0" LCD Touchscreen



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### Olympus Lenses

#### 4/3 LENSES

8mm f/3.5 ED Fisheye	£714.99
25mm f/2.8 Pancake	£208.99
35mm f/3.5 Macro	£199.99
50mm f/2.0 ED Macro	£569.00
150mm f/2.0 ED	£1,999.00
300mm f/2.8 ED	£5,799.00
7-14mm f/4	£1,449.00
9-18mm f/4.0-5.6	£479.00
11-22mm f/2.8-3.5	£719.00
12-60mm f/2.8-4.0 ED SWD	£899.00
14-42mm f/3.5-5.6 ED	£95.00

#### 14-42mm f/3.5-5.6 ED

14-42mm f/3.5-5.6 ED II	£249.99
14-35mm f/2.0 ED SWD	£1,799.00
14-54mm f/2.8-3.5 II	£549.00
18-180mm f/3.5-6.3	£419.00
35-100mm f2.0	£1,999.00
40-150mm ED (Unboxed)	£149.00
40-150mm f/4.0-5.6 ED II	£244.99
50-200mm f/2.8-3.5 ED SWD	£979.00
70-300mm f/4.0-5.6 ED	£309.99
90-250mm f/2.8	£4,699.00
EC-14 1.4x Tele Converter	£367.99

#### EC-20 2x Tele Converter

EC-20 2x Tele Converter	£387.99
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17mm f/2.8	£249.99
45mm f/1.8	See Web
9-18mm f/4-5.6	£499.99
14-150mm f/4.0-5.6 ED	£499.99
14-42mm f/3.5-5.6 II	£249.99
40-150mm f/4.0-5.6	See Web
75-300mm f/4.8-6.7	£599.00





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## Panasonic LUMIX GX1

The LUMIX GX1, lets you take your photography to the next level in an interchangeable lens camera small enough to fit in your jacket pocket. With a chic style, exceptional image quality and intuitive features that help you get the perfect shot every time, the GX1 is designed to be your companion for all of life's precious moments.

- 16.0 Megapixels
- 1920 x 1080 Full-HD High Quality Video Recording
- Advanced AF System
- Easy Manual Control
- Stylish Classic Design



**In stock**

**GX1 Body £469.00** **GX1 + 14-42mm £539.99**

### SPECIAL OFFER

## Panasonic DMC-G2

- ▶ 12.1 Effective Megapixels
- ▶ HD Movie (720p)
- ▶ 3.0" Free-angle LCD Screen
- ▶ My Colour Mode, Peripheral Defocus Mode & Motion Picture



Touch-screen Operation with Free-angle LCD & Creative Functions for Both Photos & Movies

**In stock at only £329.99\***

\*Price available on mention of Amateur Photographer magazine

## Panasonic DMC-GF2

Limited Number Available

- ▶ 12.1 Megapixels
- ▶ Intuitive Touch-screen Operation
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Screen
- ▶ 3D Shooting Compatibility



**GF2 Black +14-42mm £289.99** Add a SanDisk 8GB Ultra SDHC Card for only £12.99!

## Panasonic DMC-GF3

- ▶ 13.06 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Screen
- ▶ Advanced IA (Intelligent Auto) mode



**GF3 +14-42mm £359.99** **GF3 +14mm £339.99**

**FREE Adobe Lightroom 3** whilst stock lasts

## Panasonic DMC-G3

- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Touch-Screen
- ▶ IA Plus for Easy Manual Adjustment



**G3 +14-42mm £449.99** **G3 Twin Lens Kit £679.98**

## Panasonic DMC-GH2

- ▶ 16.05 Megapixels
- ▶ 5fps - Up to 40fps in 4MP Mode
- ▶ 1920 x 1080 50i Full-HD Movies
- ▶ 3.0" LCD Touch-Screen
- ▶ 3D Shooting Compatible



**GH2 +14-42mm £699.99** **GH2 +14-140mm £999.99**

### Lumix DMC-TZ18

Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom



**Only £199.99**  
SRP £289.99  
**TZ18 + Panasonic 4GB SD Card Only £214.98\***

### Lumix DMC-TZ20

Slim travel camera with 16x Optical Zoom, Full HD Movie, GPS and 3D Photo Mode.



**Only £229.99**  
SRP £349.99  
**TZ20 + Panasonic 4GB SD Card Only £244.98\***

### Lumix DMC-FZ48

24x Optical Zoom with HD Movie recording offering Active, Creative Photo & Movie



**Only £319.99**  
SRP £319.99  
**FZ48 + Panasonic 8GB SD Card Only £339.98\***

### Lumix DMC-FZ150

High Quality photo & Full High Definition Movie with 24x Zoom and O.I.S



**Only £389.99**  
SRP £459.00  
**FZ150 + Panasonic 8GB SD Card Only £399.98\***

### Lumix DMC-LX5

Capture Creativity with the LX5 with new High Sensitivity CCD & f/2.0 LEICA lens



**Only £359.99**  
SRP £489.99  
**LX5 + Panasonic 8GB SD Card Only £379.98\***

### Panasonic MICRO FOUR THIRDS LENSES

- 14mm f/2.5 Wide Angle Pancake £260.00\*
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- 14-140mm Lumix G Vario £649.99\*
- 14-140mm Lumix G (Unboxed) £599.99
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## SONY Alpha a65

- ▶ 24.3 Effective Megapixels
- ▶ Translucent Mirror Technology
- ▶ High Speed Capture (10fps)
- ▶ Full HD Movie
- ▶ Ultra-fast shutter lag



**A65 Body Only £649.00** **A65 +18-55mm £749.00**

## SONY Alpha a77

- ▶ 24.3 Effective Megapixels
- ▶ Translucent Mirror Technology
- ▶ High Speed Capture (12fps)
- ▶ Full HD Movie
- ▶ Ultra-fast shutter lag



**A77 Body Only £1,099.00** **A77 +16-50mm £1,599.00**

## SONY NEX-5N

- ▶ 16.1 Effective Megapixels
- ▶ Slim, light and compact
- ▶ High Speed Capture (10fps)
- ▶ Full HD Movie
- ▶ 3.0" Tilt-angle LCD Screen



**NEX-5N Body Only £499.00** **NEX-5N +18-55mm £499.00**

## SONY NEX-C3

- ▶ 16.2 Effective Megapixels
- ▶ Stylish & simple to use
- ▶ High Speed Capture (5.5fps)
- ▶ 720p HD video
- ▶ 3D Sweep Panorama



**NEX-C3 +18-55mm £389.00** **C3 +18-55 +16mm £449.00**

**SAMSUNG**

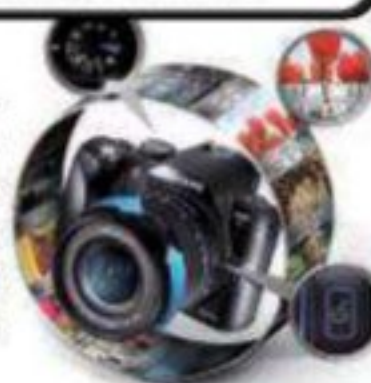
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## NX11

- ▶ 14.6 Megapixel APS-C Sensor
- ▶ New Grip Design
- ▶ Interchangeable Lens System
- ▶ 3.0" AMOLED Screen
- ▶ 720p HD Video Mode
- ▶ Fast AF

Create stunning images easily with the NX11. Featuring the i-Function lens - which lets you intuitively control complex manual settings - it comes with new features like Panorama Mode and Sound Picture. You can capture everything from sweeping landscapes to the chirping of birds in the background.



**NX11 Body Only £239.00** **NX11 +18-55mm £359.00** **NX11 Twin Kit £489.00**

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**SAMSUNG**

## NX200

- ▶ 20.3 Megapixel APS-C CMOS Sensor
- ▶ High Speed Capture (7fps)
- ▶ Wide range ISO (100 - 12800)
- ▶ 1080 30p Full HD Movie
- ▶ i-Function 2.0
- ▶ 3.0" VGA AMOLED Display

Thanks to a 20.3 megapixels APS-C CMOS Sensor, the NX200 delivers images that will satisfy even the most discerning eye. Just as importantly, the camera's innovative features and design make those images easier than ever to capture.



**NX200 Body Only £429.95** **NX200 +20-50 £519.00** **NX200 +18-55 £499.00**

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- 12.3 megapixel APS-C CMOS sensor
- 23mm fixed focal length lens (equivalent to 35mm on a 35mm camera)
- High quality solid build with classic retro two tone design

**NEW LOW PRICE! Now only £789.00\***

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## FinePix X10

- Newly-developed f/2.0 wide-angle and f/2.8 telephoto, bright FUJINON 4x optical manual barrel zoom lens
- Combining a bright optical viewfinder with a wide viewing-angle & a manual barrel lens

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## FinePix X-Pro 1

- The X-Pro1 features a 16 MP APS-C X-Trans CMOS sensor™, a brand new X lens mount, Hybrid Multi Viewfinder & three prime lenses

**NEW & DUE EARLY 2012**

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8mm f/3.5 EX DG (Fisheye)	£619.99
10mm f/2.8 EX DC HSM (Fisheye)	£489.00
15mm f/2.8 EX DG (Fisheye)	£499.99
20mm f/1.8 EX DG	£519.99
24mm f/1.8 EX DG	£449.99
28mm f/1.8 EX DG	£369.99
30mm f/1.4 EX DC HSM	£379.00
50mm f/1.4 EX DG HSM	£374.99
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£719.00
105mm f/2.8 EX DG OS HSM	£689.00
150mm f/2.8 EX DG OS HSM	£849.00
300mm f/2.8 APO EX DG HSM	£2,239.00
500mm f/4.5 APO EX DG HSM	£3,849.99
800mm f/5.6 APO EX DG HSM	£4,349.99

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10-20mm f/4-5.6 EX DC HSM	£409.00
10-20mm f/3.5 EX DC HSM	£489.00
12-24mm f/4.5-5.6 DG HSM II	£679.00
17-50mm f/2.8 EX DC OS HSM	£549.99
17-70mm f/2.8-4 DC Macro OS	£339.99

### STANDARD ZOOM LENSES

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18-125mm f/3.8-5.6 DC OS HSM	£253.99
18-200mm f/3.5-6.3 DC	from £169.99
18-200mm f/3.5-6.3 DC OS HSM	£248.00
18-200mm f/3.5-6.3 DC OS HSM II	£499.99
18-250mm f/3.5-6.3 DC OS HSM	£399.00
24-70mm f/2.8 EX DG HSM	£639.00

### TELEPHOTO ZOOM LENSES

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50-200mm f/4-5.6 DC OS HSM	£179.99



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70-300mm f/4-5.6 DG Macro	£119.99
70-300mm f/4-5.6 APO DG Macro	£177.99
70-300mm f/4-5.6 DG OS	£299.00
120-300mm f/2.8 EX DG OS HSM	£2,079.00
120-400mm f/4.5-5.6 DG OS HSM	£674.99
150-500mm f/5-6.3 DG OS HSM	£724.99
200-500mm f/2.8 EX DG APO	£12,999.00
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## SIGMA DP2x

- SLR-sized image sensor
- Full-colour image sensor
- TRUE II image processing engine
- 24.2mm f/2.8 lens
- RAW format recording



SRP £619.99

In stock at only **£399.99!** See website for full details and further bundle offers with accessories

## SIGMA SD1

- Magnesium Alloy Body
- 46 Megapixels
- TRUE II image processing engine
- Weather & Dust Resistant
- ISO 100-6,400



SRP £6,199.99

In stock at only **£4,999.99!** See website for full details and further bundle offers with accessories



### Sigma EF-610 DG ST

Fully automatic flash photography for easy operation with a Guide Number of 53

**Our Price £119.99**



### Sigma EF-610 DG Super

Advanced features and high performance for the latest digital and 35mm film SLRs

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### Sigma EM-140 DG Macro

Multifunctional, dual tubed, macro flash designed for the latest digital SLR cameras

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Whether you're looking to protect your lens, or to create a special effect, you should consider a Hoya filter.

UV(C) Digital HMC	SHMC Pro 1-D UV	SHMC Pro 1-D Circ-Pol
£16.13	£39.66	£54.99
£17.76	£41.76	£39.99
£19.80	£44.86	£64.99
£22.97	£50.07	£79.99
£26.03	£54.99	£79.99
£45.99	£64.70	£99.99
£35.43	£71.99	£119.99

## Tokina

AT-X 35mm f/2.8 Macro	£394.99	AT-X 16-28mm f/2.8 FX	£739.99
AT-X 100mm f/2.8 Macro	£399.99	AT-X 16.5-135mm f/3.5-5.6	£299.99
AT-X 10-17mm f/3.5-4.5 DX	£509.99	T-X Pro 50-135mm f/2.8	£599.99
AT-X 11-16mm f/2.8 Pro	£529.99	AT-X 80-400mm f/4.5-5.6 D	£599.99
AT-X 12-24mm f/4 II	£529.99		

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## Kenko

An easy and inexpensive way to increase the abilities of your lenses without the expense of purchasing & carrying another telephoto lens

1.4x MC4 DGX	£119.99	AF 3x Pro 300 DG Conv.	£189.99
2.0x MC7 DGX	£149.99	DG Tube Set 36+20+12	£139.99
AF 2x Pro 300 DG Conv.	£199.99		

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SP AF 60mm f/2.0 Di II LD [IF] Macro 1:1	£354.99
SP AF 90mm f/2.8 Di Macro 1:1	£348.99
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SP AF 10-24mm f/3.5-4.5 Di II LD Asp [IF]	£368.99
SP AF 17-50mm f/2.8 XR Di II VC LD Asp [IF]	£289.00
SP AF 28-75mm f/2.8 XR Di LD [IF] Macro	£357.99
AF 18-200mm f/3.5-6.3 XR Di II	£169.00
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SP AF 70-200mm f/2.8 Di LD [IF] Macro	£599.99
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SP 70-300 f/4-5.6 Di VC USD	£339.99
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Our Price



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Compact and cost effective high powered zoom lens

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 1.9kg 4kg

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 SRP £119.95



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### Manfrotto 055XPROB 3-section tripod

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146.0cm 122cm  
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 30cm 71cm  
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off SRP**

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off SRP**

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 2.03kg 9kg

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 1.44kg 5kg

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 SRP £494.40



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 SRP £48.40



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 1.66kg 12kg

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CUSTOMER REVIEW: Nikon V1 + 10-30mm + 30-110mm  
★★★★★ 'All in all this is a great little camera' Earlgray - Walsall

CUSTOMER REVIEW: D5100 + 18-55mm VR  
★★★★★ 'Ideal for holidays', 'versatile' Lionheart - Surrey

CUSTOMER REVIEW: D300s + 16-85mm VR  
★★★★★ 'The perfect combo for a Prosumer' Robin - Bristol

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- 11 Frames per second
- Broadcast quality 1080p Recording
- ISO 50-204,800

D4 Body

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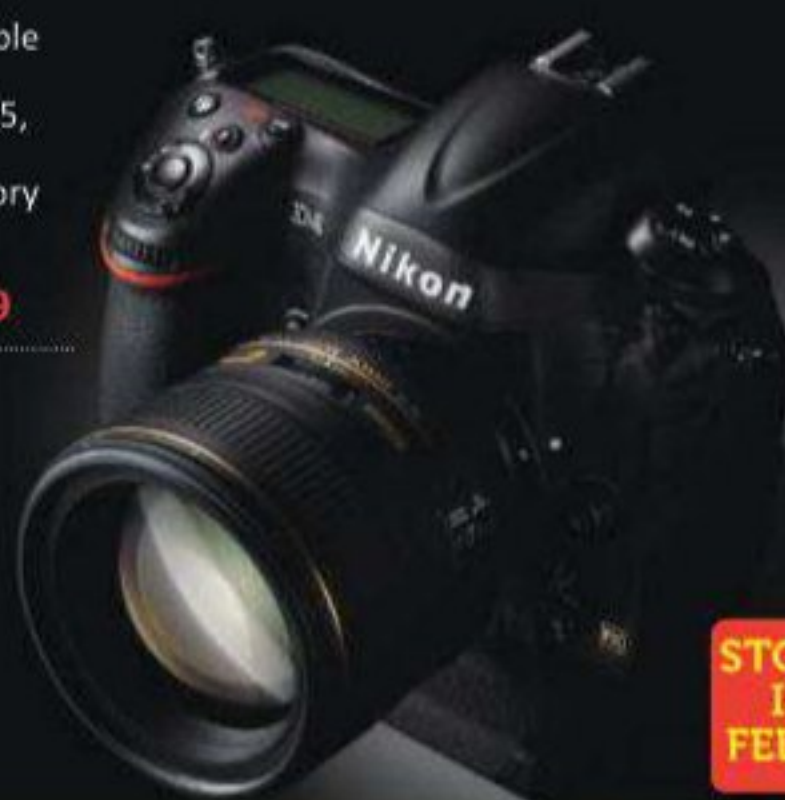
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D3x Body **£5039**

CUSTOMER REVIEW: D3x Body  
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3.0 fps  
720p movie mode

18.0 megapixels  
3.7 fps  
1080p movie mode

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1100D Body RRP £419 **£309**  
 1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£385**

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 600D + 18-135mm f3.5-5.6 IS **£769**  
 600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£819**

CUSTOMER REVIEW: 1100D + 18-55mm II  
 ★★★★★ 'Great for a novice looking to improve'  
 Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS  
 ★★★★★ 'An excellent product'  
 Wheelyjon - Suffolk

**Canon EOS 7D**

18.0 megapixels  
8.0 fps  
1080p movie mode

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7D Body **£1095**  
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CUSTOMER REVIEW: 7D + 15-85mm  
 ★★★★★ 'Probably the best APS-C DSLR around'  
 Shuggie - Scotland

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 • 3" LCD Screen • ISO 6400 (exp. to 25,600)

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3.9 fps  
1080p movie mode  
full frame CMOS sensor

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★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★  
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CUSTOMER REVIEW: 550D + 18-55mm IS  
 ★★★★★ 'Amazing video image'  
 Rob - Norwich

**Canon EOS 550D** **AS SEEN ON TV** **EOS 60D**

18.0 megapixels  
3.7 fps  
1080p movie mode

18.0 megapixels  
5.3 fps  
1080p movie mode

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 60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

CUSTOMER REVIEW: 60D Body  
 ★★★★★ 'Wow, an amazing camera'  
 Adrian - UK

**Canon 1D Mark IV** **NEW!** **1D X**

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10.0 fps  
1080p movie mode

18.1 megapixels  
12.0 fps  
full frame CMOS sensor

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 1D Mark IV Body RRP £4799.99 **£3498**  
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CUSTOMER REVIEW: 1D Mark IV Body  
 ★★★★★ 'Stunning camera'  
 Zurg - South Wales

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<p><b>Flashguns:</b></p> <p>24 AF-1 £54.95          44 AF-1 £129          50 AF-1 £180          58 AF-2 £285</p>	<p><b>Macro flash:</b></p> <p>15 MS-1 £295.99</p>	<p><b>SIGMA Flashguns:</b></p> <p>EF 610 DG ST £129.99          EF 610 DG Super £209.99</p>	<p><b>EM-140 DG Macro Flash</b>          From £299.99</p>	<p><b>Nissin Flashguns:</b></p> <p>Di466 £81.99          Di622 II £119.99          Di866 £199</p>
<p><b>SUNPAK Flashguns:</b></p> <p>PZ42X £119.99          PF30X £81.99</p>	<p><b>Ringflash:</b></p> <p>16R Pro £337.99</p>	<p><b>STO-FEN</b>          Choose from three colours:          White: Diffused bare-bulb effect          Green: Ideal for fluorescent tube lit shots          Gold: warming skin tones and for overall warming of the shot          Omni-Bounce From <b>£17.99</b></p>		
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USM II  
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AF-S  
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T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
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T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
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T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 6ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FWD/830FWD, R265/285/360, RX560/585/685
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T1291 Black	£10.99 11.2ml	£5.49 16ml	Photo R3000
T1292/3/4, each	£9.99 7ml	£4.49 13ml	Photo R2000
T1571-9, each <b>NEW</b>	£20.99 25.9ml each or £164.99 set of 8		Photo RX700
T1591-9, each <b>NEW</b>	£14.99 17ml each or £109.99 set of 8		
T5591-6, each	£12.99 13ml each or £64.99 set of 6		

Please call or check our website if you cannot find cartridges for your printer.

## WIDE FORMAT INK



<b>EPSON Stylus Pro 3800, 3880</b>	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
<b>EPSON Stylus Pro 4000, 4400, 7600, 9600</b>	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
<b>EPSON Stylus Pro 4800, 4880:</b>	
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T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£69.99
<b>EPSON Stylus Pro 7800, 7880, 9800:</b>	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£44.99
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml	£69.99

Please call or check our website for further details

### Canon Compatibles

BCi3e Black 26ml	£2.99
BCi6 B/C/M/Y 15ml	£2.99
BCi6 PC/PM/R/G 15ml	£2.99
PGi5 Black 29ml	£4.99
CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

### Canon Originals

BCi3e Black 26ml	£10.99
BCi6 B/C/M/Y 13ml	£9.99
BCi6 PC/PM/R/G 13ml	£9.99
PGi5 Black 26ml	£12.99
CLi8 B/C/M/Y 13ml	£11.99
CLi8 PC/PM/R/G 13ml	£11.99
PGi7 Black 25ml	£11.99
PGi9 Clear 191ml	£11.99
PGi9 PB/MB/C/M/Y 14ml	£10.99
PGi9 PC/PM/R/G/GY 14ml	£10.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£19.99
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No.58 Photo 24ml	£12.99
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No.110 Colour 12ml	£10.99
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No.300XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
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No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364 Black 10ml	£6.99
No.364 PB/C/M/Y each	£5.99

### HP Originals

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No.22 Colour 5ml	£14.99
No.38 All Colours 27ml each	£26.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£8.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£16.99
No.920XL Black 49ml	£19.99
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No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

### Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
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LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
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LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

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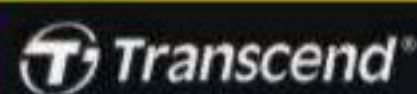


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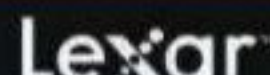
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## BATTERIES

### Camera Batteries

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NB-6L for Canon	£9.99
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NP80 for Fuji	£9.99
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BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
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D-Li50 for Pentax	£12.99
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A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.



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For Canon 500D:	£69.99
For Canon 550D:	£99.99
For Canon 1000D:	£69.99
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For Nikon D80/D90:	£99.99
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AA 2900mAh Delkin	£14.99	£9.99

ReCyko+ Rechargeables		
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A comprehensive range of specialist batteries - see our website for full range.		
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Full range of coin cells in stock

## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:  
1) An adapter ring that screws onto the front of your lens  
2) A filter holder clips onto the ring  
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99
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Infra Red R72	£29.99
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Dark Red Graduated	£11.99
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P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.	
	£49.99
P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	
	£9.99
We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings	

## LENS HOODS & CAPS

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ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

### Screw-Fit Lens Hoods

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55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
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72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

### Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

## SPIRIT LEVELS

Bubble Spirit Levels	
These simply mount onto the hot shoe of a DSLR camera.	
Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level	
A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.	
	£29.99

## CLEANING

Sensor Cleaning - DRY	
Sensor Loupe 7X with LED	£69.99
ZEEion Anti-static Blower	£37.99
SL788 Arctic Butterfly	£69.99
Sensor Cleaning - WET	
Cleaning Solution (7.5ml)	£15.99
Cleaning Swabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99
Camera / Lens Cleaning	
Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
LensPen Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£4.29

Massive range of cleaning equipment on our website and in stock.

## SCREW-TYPE FILTERS



Japanese Optical Glass Filters  
Coated to reduce lens flare and reflections.

UV / Haze Filters	
Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.	
46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99
More sizes in stock, from 24 to 86mm!	
Circular Polarising Filters	
These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.	
46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£59.99
More sizes in stock, from 27 to 86mm!	
Skylight Filters	
Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.	
52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99
More sizes in stock, from 30 to 105mm!	
Close Up Filter Sets	
Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.	
52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99
More sizes in stock, from 46 to 77mm!	
Lens Converters	
Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.	
52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

## Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new **Mk II** version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

### FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

### ND500MC (fixed 9 stop)

58mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

**Genuine LightCraftWorkshop filters - beware of imitations!**





# Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on [www.facebook.com/premierink](http://www.facebook.com/premierink)

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



## CAMERA BAGS

**thinkTANK** photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

<b>Retrospective 20</b> £128	<b>Sling-O-Matic 20</b> £126	<b>Digital Holster 50 V2.0</b> £66
<b>Airport International V2.0</b> £258	<b>Streetwalker</b> £109	<b>Urban Disguise 50 V2.0</b> £141

**Billingham**

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

<b>The Hadley Pro</b> Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. <b>The Hadley Pro £149.99</b>	<b>The 5 Series</b> A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. <b>Billingham 225 £229.99</b> <b>Billingham 335 £239.99</b> <b>Billingham 445 £259.99</b> <b>Billingham 555 £289.99</b>
<b>More Billingham Bags</b> <b>NEW Billingham f2.8 £139.99</b> <b>NEW Billingham f1.4 £156.99</b> <b>The Hadley Digital £99.99</b> <b>The Packington £224.99</b> <b>The Classic 550 £474.99</b>	<b>The 07 Range</b> New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black. <b>Billingham 107 £229.99</b> <b>Billingham 207 £249.99</b> <b>Billingham 307 £269.99</b>
<b>Billingham Accessories</b> <b>Superflex Inserts (all) £12.99</b> <b>Shoulder Pads £17.99</b> <b>Tripod Straps £15.99</b>	

**KATA**

<b>Kata 3N1-10</b> External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm <b>£64.99</b>	<b>Kata 3N1-20</b> External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm <b>£74.99</b>
<b>Kata 3N1-30</b> External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm <b>£84.99</b>	<b>Kata 3N1-33 £119.99</b> Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.
<b>Kata 3N1-Tripod Holder £16.99</b> For Kata 3N1 bags.	

**IMPROVED - Kata DPS Digital Rucksack**  
The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

**DR-465i £59.99 DR-466i £64.99 DR-467i £69.99**

<b>DC Shoulder Bags</b> A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. <b>DC 445 £29.99</b> <b>DC-435 £29.99</b> <b>DC-437 £32.99</b> <b>DC-439 £36.99</b> <b>DC-441 £39.99</b> <b>DC-443 £42.99</b> <b>DC-445 £49.99</b>	<b>Insertrolley</b> Compatible with many Kata bags <b>£52</b>	<b>DL10 Grip Hoster £21.99</b> <b>DL12 Grip Hoster £25.99</b> <b>DL14 Grip Hoster £31.99</b> <b>DL16 Grip Hoster £49.99</b> <b>DL18 Grip Hoster £59.99</b> <b>CS15 Camera Satchel £89.99</b> <b>CS17 Camera Satchel £99.99</b> <b>PR420 Press Reporter Bag £109.99</b> <b>PR460 Press Reporter Bag £149.99</b> <b>DL210 Bumblebee Backpack £94.99</b> <b>PL74 FlyBy Rolling Bag £219.99</b>
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Entire Kata range available!

## RAIN COVERS

<b>OpTech Rainsleeve</b> Unique eyepiece opening and drawing lens enclosure. Two versions, for DSLRs with or without a flashgun. 2 per pack. <b>Standard £5.99</b> <b>Flash £7.99</b>	<b>Kata Elements Covers</b> Protect your camera against the elements! <b>E690 Small £36.99</b> <b>E702 Large £51.99</b>	<b>Think Tank Hydrophobia</b> The ultimate protection from the weather! <b>70-200 £109.00</b> <b>70-200 Flash £114.00</b> <b>300-600 £118.00</b>
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**VANGUARD**

Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

**UP-Rise 28 Messenger £49.99**  
**UP-Rise 33 Messenger £59.99**  
**UP-Rise 38 Messenger £69.99**

Vanguard UP-Rise Range

Gold award winning range of backpacks, slingbags and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

**UP-Rise 14Z Zoomster £29.99**  
**UP-Rise 15Z Zoomster £34.99**  
**UP-Rise 34 Slingbag £49.99**  
**UP-Rise 43 Slingbag £59.99**  
**UP-Rise 45 Backpack £69.99**  
**UP-Rise 46 Backpack £84.99**  
**UP-Rise 48 Backpack £94.99**

Vanguard Outlawz Pro Zoomsters

A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.

**Outlawz 16Z £49.99**  
**Outlawz 17Z £59.99**

Vanguard Adaptor Backpacks

Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

**Adaptor 41 £59.99**  
**Adaptor 46 £69.99**  
**Adaptor 48 £79.99**

BIIN 37 Slingpack £29.99

BIIN 47 Slingpack £39.99

BIIN 50 Backpack £44.99

BIIN 59 Backpack £54.99

Heralder 28 Shoulder Bag £89.99

Heralder 38 Shoulder Bag £129.99

Entire Vanguard range available!

**tamrac**

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

**Expedition 4X £89.99**  
**Expedition 5X £104.99**  
**Expedition 6X £119.99**  
**Expedition 7X £149.99**  
**Expedition 8X £169.99**  
**Expedition 9X £189.99**

Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

**SpeedPack 75 £62.99**  
**SpeedPack 85 £82.99**

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

**Velocity 6X £29.99**  
**Velocity 7X £39.99**  
**Velocity 8X £44.99**  
**Velocity 9X £49.99**  
**Velocity 10X £59.99**

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

**Water Bottle With Holder £12.99**  
**Lens Case Pro 50 £11.99**  
**Lens Case Pro 100 £12.99**  
**Lens Case Pro 200 £13.99**  
**Flash Case Medium £10.99**  
**Flash Case Large £11.99**  
**Rain Cover Medium £19.99**  
**Rain Cover Large £23.99**  
**MAS Belt Medium £19.99**

## LIGHT METERS

**SEKONIC**

L758DR DigitalMaster

**£439.99**

L398A Deluxe III

**£134.99**

L208 TwinMaster

Analogue, incident and reflected, ambient light only.  
**£74.99**

L308S FlashMate

Digital, incident and reflected, ambient and flash light.  
**£149.99**

L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head.  
**£219.99**

RT-32 Radio Trigger Module £89.99

Grey Card £27.99

Profile Target SEPT2 £129.99

**GOSSEN**

Gossen DigiSix

**£119.95**

Gossen DigiFlash

**£139.95**

Gossen DigiPro F

Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head.  
**WAS £199.95**  
**£169.95**

## FLASH TRIGGERS

Hahnel Combi TF

Combination wireless remote-shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. 5 models available.  
**Receiver & Transmitter £49.99**  
**Extra Receivers £34.99**

Yongnuo CTR-301P

Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.  
**Receiver & Transmitter £29.99**  
**Extra Receivers £19.99**

JJC JF Flash Trigger

Radio flash trigger, 433MHz, 20m range, 4 ch.  
**Receiver & Transmitter £24.99**  
**Extra Receivers £14.99**

Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560

also available soon! Please check website...

PocketWizard

Full range of Pocket Wizard cables stocked.  
**2x Plus II £384**  
**£299**

1x MiniTT1

2x FlexTT5  
**£699**  
**£499**

## FLASH GUNS

**Nissin**

12 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.  
**£239.99 £199.99**

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100, incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.  
**£149.99 £129.99**

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.  
**£92.99 £79.99**

**Metz**

12 free Energizer batteries with every Metz Flashgun

**NEW METZ RANGE**

**Metz 24 AF-1 £59.99**  
**Metz 36 AF-5 £79.99**  
**Metz 44 AF-1 £149.99**  
**Metz 50 AF-1 £189.99**  
**Metz 58 AF-2 £299.99**

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.  
**£119.99**

TTL Flash Cord Coiled £24.99

TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

## FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

**Canon 270EX / 380EX / 420EX**  
**Canon 430EX / 430EXII / 550EX**  
**Canon 580EX / 580EXII**  
**Nikon SB600 / SB800 / SB900**  
**Nikon SB24 / SB25 / SB26 / SB28**  
**Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1**  
**Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ**  
**£10.99**

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

**Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc**  
**Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc**  
**Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc**  
**Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc**  
**£29.99**



<b>FlashRight</b> ColorRight's new 'super diffuser' for hotshoe flashguns. <b>£89.99</b>	<b>ColorRight PRO</b> The ultimate white balance filter! Available in two versions - Neutral and Portrait. <b>£104.99</b>
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## STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they open to 43" diameter, but collapse down to just 14.5".

**Mini Apollo £59.99**  
**28" Apollo £99.99**  
**45" Halo £104.99**

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

**43" Umbrella Soft Silver £18.99**  
**43" Umbrella White £18.99**  
**43" Umbrella White/Black £21.99**

Westcott 28" Apollo

**Flash Kit £119.99**

Westcott Umbrella

**Flash Kit £64.99**

Westcott 5-in-1 Reflector Kit

Including reflector, reflector holder, and light stand.  
**£44.99**  
**£74.99**

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.  
**22cm Ezybox Speedlite NEW £44.99**  
**38cm Ezybox Hotshoe £84.99**  
**38cm Ezybox Hotshoe Kit £156.99**  
**54cm Ezybox Hotshoe £102.99**  
**54cm Ezybox Hotshoe Kit £174.99**  
**76cm Ezybox Hotshoe £119.99**  
**76cm Ezybox Hotshoe Kit £192.99**

Lastolite Flashgun TiltHeads

These ingenious Lastolite tiltheads provide a way of attaching your flashgun or flashguns, plus umbrella, to a lightstand.  
**TiltHead For Single Flashgun £16.99**  
**TiltHead Umbrella Kit £89.99**

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey/white cards.  
**EzyBalance 30cm £17.99**  
**EzyBalance 50cm £29.99**  
**Full Lastolite range available.**



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

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# Premier

Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

## CAMERA STRAPS

### «BLACKRAPID»

The world's fastest camera straps

#### Camera Straps

RS-4 Classic	£49.99
RS-5 Cargo	£59.99
RS-7 Curve	£49.99
RS-W1 Womens	£49.99
RS-SPORT2	£59.99
RS-DR2 Double	£99.99

#### 3-in-1 Straps & Bags

SnapR-10 Small	£29.99
SnapR-20 Medium	£34.99
SnapR-35 Large	£39.99



RS-7 RS-W1 SnapR

### SUN SNIPER



#### Camera Straps

ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£119.99
TPH Triple Harness	£169.99

### OP/TECH USA

The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

#### Camera Straps

Wrist Strap	£11.99
Classic Strap	£16.99
Super Classic	£19.99
Pro 3/8 Strap	£17.99
Pro Loop Strap	£18.99
Utility Sling Strap	£29.99

#### System Connectors

Adapt-its (4)	£4.99
Extensions (2)	£6.99
UniLoop (2)	£6.99
ProLoop (2)	£9.99
LensSupport (2)	£9.99
Sling Adapter	£10.99



### SPIDER CAMERA HOLSTER

From hip to hand in a flash...



#### Spider Pro

Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99

#### Spider Black Widow

Widow Holster	£39.99
Widow Belt	£19.99

## SHUTTER RELEASES

### Hahnel Giga T Pro Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.



**hähnel**

RRP: £89.99  
SPECIAL OFFER - SAVE £20

**£69.99**

### Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless

flash trigger, and

with the addition of

extra receivers, multiple

flashguns can be fired

simultaneously.

Available for Canon,

Nikon, Sony, Olympus,

Panasonic, Pentax and Samsung.



**hähnel**

RRP: £69.99  
SPECIAL OFFER - SAVE £20

**£49.99**

### Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!



**hähnel**

RRP: £29.99  
SPECIAL OFFER - SAVE £10

**£19.99**

## TRIPODS, MONOPODS & HEADS

### Manfrotto

## HALF PRICE HEADS!

190XPROB Tripod +  
HALF PRICE 496RC2 **£142**  
48

190XPROB Tripod +  
HALF PRICE 804RC2 **£144**  
98

055XPROB Tripod +  
HALF PRICE 496RC2 **£157**  
48

055XPROB Tripod +  
HALF PRICE 804RC2 **£159**  
98



FREE  
Manfrotto  
Backpack  
with every  
804RC2  
tripod kit



## FREE HEADS!

FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre PRO tripod!

### MANFROTTO PRO TRIPODS

**190XPROB Tripod**  
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column  
Weight: 1.85kg  
Load: 5.0kg  
Folded: 57cm  
Height: 146cm  
**£114.99**

**055XPROB Tripod**  
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column  
Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 178cm  
**£129.99**

**190CXPRO3**  
Carbon Fibre 3-section legs, Q90 column  
Weight: 1.29kg  
Load: 5.0kg  
Folded: 58cm  
Height: 146cm  
**£229.99**

**055CXPRO3**  
Carbon Fibre 3-section legs, Q90 column  
Weight: 1.65kg  
Load: 8.0kg  
Folded: 65cm  
Height: 175cm  
**£259.99**

**190CXPRO4**  
Carbon Fibre 4-section legs, Q90 column  
Weight: 1.34kg  
Load: 5.0kg  
Folded: 50cm  
Height: 146cm  
**£239.99**

**055CXPRO4**  
Carbon Fibre 4-section legs, Q90 column  
Weight: 1.70kg  
Load: 8.0kg  
Folded: 54cm  
Height: 170cm  
**£269.99**

### MANFROTTO PRO MONOPODS

**MM294A3 Monopod**  
Aluminium 3-section  
Weight: 0.50kg  
Load: 5.0kg  
Folded: 59cm  
Height: 151cm  
**£29.99**

**MM294A4 Monopod**  
Aluminium 4-section  
Weight: 0.50kg  
Load: 5.0kg  
Folded: 49cm  
Height: 151cm  
**£34.99**

**679B Monopod**  
Aluminium 3-section  
Weight: 0.60kg  
Load: 10.0kg  
Folded: 64cm  
Height: 162cm  
**£35.99**

**680B Monopod**  
Aluminium 4-section  
Weight: 0.83kg  
Load: 10.0kg  
Folded: 51cm  
Height: 154cm  
**£47.99**

**695CX Monopod**  
Carbon Fibre 5-section  
Weight: 0.60kg  
Load: 12.0kg  
Folded: 47cm  
Height: 160cm  
**£143.99**

**492 Ball Head**  
non quick-release 1/4" thread  
Weight: 0.12kg  
Load: 2.0kg  
**£31.99**

**234 Tilt Head**  
Ideal for monopods  
Weight: 0.27kg  
Load: 2.5kg  
**£14.99**

**494 RC2 Ball Head**  
with RC2 quick release  
Weight: 0.32kg  
Load: 4.0kg  
**£46.99**

**496 RC2 Ball Head**  
with RC2 quick release  
Weight: 0.46kg  
Load: 6.0kg  
**£54.99**

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with RC2 q/r  
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Load: 3.5kg  
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magnesium, with RC2 q/r  
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Load: 10.0kg  
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Weight: 0.79kg  
Load: 4.0kg  
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**808 RC4 Pan / Tilt**  
with RC4 quick release  
Weight: 1.42kg  
Load: 8.0kg  
**£104.99**

**056 3D Head**  
non quick-release 1/4" thread  
Weight: 0.50kg  
Load: 3.0kg  
**£29.99**

**460MG 3D Head**  
magnesium, with RC2 q/release  
Weight: 0.43kg  
Load: 3.0kg  
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### VANGUARD PRO TRIPODS

**AltaPRO 263AT Tripod**  
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column  
Weight: 2.00kg  
Load: 7.0kg  
Folded: 63cm  
Height: 165cm  
**£119.99**

**AltaPRO 264AT Tripod**  
Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column  
Weight: 2.10kg  
Load: 7.0kg  
Folded: 53cm  
Height: 155cm  
**£129.99**

**PRO 253CT**  
Carbon Fibre 3-section legs, MACC column  
Weight: 1.66kg  
Load: 7.0kg  
Folded: 63cm  
Height: 165cm  
**£224.99**

**PRO 283CT**  
Carbon Fibre 3-section legs, MACC column  
Weight: 1.70kg  
Load: 8.0kg  
Folded: 64cm  
Height: 170cm  
**£249.99**

**PRO 254CT**  
Carbon Fibre 4-section legs, MACC column  
Weight: 1.57kg  
Load: 7.0kg  
Folded: 53cm  
Height: 155cm  
**£244.99**

**PRO 284CT**  
Carbon Fibre 4-section legs, MACC column  
Weight: 1.73kg  
Load: 8.0kg  
Folded: 53cm  
Height: 160cm  
**£269.99**

### VANGUARD PRO MONOPODS

**AP284 Monopod**  
Aluminium 4-section legs  
Weight: 0.57kg  
Load: 8.0kg  
Folded: 51.5cm  
Height: 158cm  
**£39.99**

**AP324 Monopod**  
Aluminium 4-section legs  
Weight: 0.69kg  
Load: 10.0kg  
Folded: 53.5cm  
Height: 167cm  
**£46.99**

**CP284 Monopod**  
Carbon Fibre 4-section legs  
Weight: 0.46kg  
Load: 8.0kg  
Folded: 51.5cm  
Height: 158cm  
**£99.99**

### VANGUARD PRO HEADS

**SBH30 Ball Head**  
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate  
Weight: 0.22kg  
Load: 5.0kg  
**£39.99**

**SBH50 Ball Head**  
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate  
Weight: 0.25kg  
Load: 6.0kg  
**£49.99**

**PH22 Pan / Tilt**  
3-way fluid head, magnesium, spirit level, quick release  
Weight: 0.34kg  
Load: 3.0kg  
**£39.99**

**PH32 Pan / Tilt**  
3-way fluid head, magnesium, spirit level, quick release  
Weight: 0.42kg  
Load: 5.0kg  
**£69.99**

**GH100 Pistol Grip**  
New for 2011, award-winning pistol grip ball head.  
Weight: 0.75kg  
Load: 6.0kg  
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### KOOD

**A284 Tripod**  
Aluminium 4-section  
Weight: 2.17kg  
Load: 8.0kg  
Folded: 56cm  
Height: 154cm  
**£73.99**

**C2504 Monopod**  
Carbon Fibre 4-section  
Weight: 0.59kg  
Load: 4.0kg  
Folded: 47cm  
Height: 153cm  
**£59.99**

**C2804 Monopod**  
Weight: 1.20kg  
Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm  
**£66.99**

**BH02 Ball Head**  
Quick release plate, spirit level, 360 degree rotation, dual control knobs  
Weight: 0.42kg  
Load: 12.0kg  
**£22.99**

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Quick release plate, spirit level, 360 degree rotation, dual control knobs  
Weight: 0.42kg  
Load: 12.0kg  
**£29.99**

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Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs  
Weight: 0.4kg  
Load: 8.0kg  
**£31.99**

**BH25 Ball Head**  
Weight: 0.4kg  
Load: 8.0kg  
**£37.99**

**BH28 Ball Head**  
Weight: 0.4kg  
Load: 8.0kg  
**£45.99**

**BH30 Ball Head**  
Weight: 0.4kg  
Load: 8.0kg  
**£24.99**

**BH40 Ball Head**  
Weight: 0.4kg  
Load: 8.0kg  
**£29.99**

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450D body.....		WLF Boxed.....	£49	<b>SIGMA CAF USED</b>		<b>HASSELBLAD XPAN USED</b>		Panoramic kit.....	£49	18-135 F3.5/5.6.....	£149	DW-30 (WLF for F5).....	£139	12-24 F4.....	£449
350D body.....		Plain Prism E.....	£49	8 F3.5 EX DG M- box.....	£479	XPan II + 45 F4.....	£1549	Polarisr filter ZE702.....	£99	18-200 F3.5/6.3 VR box.....	£399	SB-25.....	£79	18-55 F3.5/5.6.....	£49
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BG-E2.....		Speed Grip E.....	£69	17-35 F2.8/4.5 EX box.....	£179	30 F5.6 M- box.....	£219	Pro SD + 90 KFL + RFH.....	£699	24 F2.8 AF.....	£279	SB-28DX.....	£99	50-200 F4/5.6 ED DA.....	£99
BG-E4.....		Metz SCA 386.....	£49	18-125 F3.8/5.6 DC.....	£179	90 F4.....	£449	Pro S + 90 F3.8 C + RFH.....	£399	24 F2.8 M- box.....	£299	SB-30.....	£69	AF200G Mint unused.....	£69
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BG-E7.....		SQAI+80+WLF+120 back.....	£499	24-60 F2.8 EX DG.....	£229	500CM + 80 CF + A12.....		Pro S body.....	£179	24-85 F2.8/4 AFD.....	£299	SB-600 box.....	£179	500FTZ flash.....	£99
BG-E9 M.....		SQAI body.....	£299	28-300 F3.5/6.3.....	£129	chr or black each.....	£799	Pro S body scruffy.....	£99	28-80 F3.5/5.6 AFD box.....	£69	SB-700.....	£199	<b>SIGMA PKAF USED</b>	
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300mm F4 ..... E+ / E++ £199 - £349  
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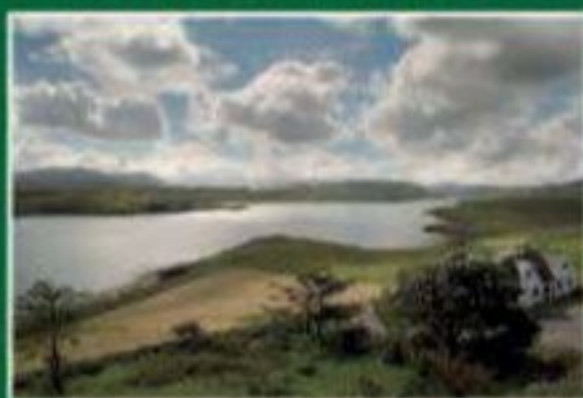
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Studio Interior Photographic Area

For further information on MI Studio please feel free to  
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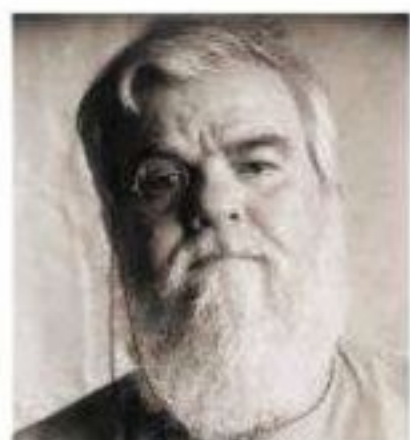
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## The final frame



# ROGER HICKS

Photography can be simple, so we shouldn't believe everything we are told by so-called 'experts'

**PHOTOGRAPHERS** are often much too inclined to believe what they are told by 'experts', especially if they are told to do something more difficult or more expensive than what they are doing already. It's as if they feel that photography can't be (or shouldn't be) this easy. I'll start out with a couple of very traditional examples, and then go on to a more modern one.

For the first example, everyone knows that you can't beat a good heavy tripod. And so, countless photographers buy a huge heavy tripod. Then they have two choices. One is to carry this monster as a sort of penance, or possibly as proof that they are serious about their photography. Large-format users mostly fall into this camp.

The other possibility is to look at the tripod, to reflect upon the nature of a game of soldiers, and then to leave it at home.

And yet, the crazy thing is, the load-bearing capacity of a tripod is almost invariably irrelevant. How much do most cameras weigh, after all? Even a 5kg (11lb) large-format camera will not break any half-decent tripod that weighs, in its own right, maybe 3kg (6-7lb). There are two things that really matter. The first is that you should be able to point the camera where you want it, lock it and be confident that it will stay there. The second is vibration resistance. Both are a great deal more to do with design (especially head design) and choice of materials than with weight.

Besides, a moment's thought will reveal that beyond a certain point, it isn't just a matter of diminishing returns. It's a matter of no extra returns at all. Once a camera is held steady, it's held steady. You can't hold it any steadier. Or rather, you can't hold it any steadier in any meaningful way. Sure, the 2000mm f/4 lens that Leitz built for cross-channel photography of radar installations during the Second World War needed a pretty solid support, but are you using a 2000mm f/4 optic on 35mm?

Another example entirely is 'silver-rich' black & white printing paper. Again, it's not hard to work out that there is a maximum black that you are ever going to get, and that using more silver after that will simply not give you any improvement whatsoever. It will just be a waste of silver. A great deal depends

on crystal shape and size, and the surface of the paper. 'Coating weight' (the amount of silver per unit area) is important, but once it reaches a certain level for a given kind of paper, there is no point increasing it. The highest maximum densities tend to come from slow-contact papers, with their tiny crystals and low coating weights. But 'silver rich' is always the cry, and I can remember one manufacturer, some years ago, confessing that they used more silver than was strictly necessary, just as a marketing ploy.

Now for the more modern example. I had quite an argument with someone recently, who pretty much called me a fool to my face for believing that an 18-million-pixel camera would still be tolerable in

20 years' time. 'By that time, it's a safe bet that everything will have at least twice as many megapixels,' he said.

Well, that's possible, but by no means certain. What would it mean if it were true, though? A top-flight 18-million-pixel camera with a good lens will deliver quality that is merely tolerable as an A3 double-page spread

in a magazine, it's true, but at A4, there simply isn't room for any more quality. You could double the megapixel count and you wouldn't see a difference. In fact, it's debatable whether you'd see a difference with an A3 inkjet print.

On the web, where more and more pictures are used, you'd probably be hard put to tell the difference between 6 million pixels and 18 million. Of course, you'd use a different camera for a top-flight, double-page spread in a glossy magazine, or for a 48-sheet poster, but you use a different camera for that today so it is hardly a surprise that you might use a different camera for it in 20 years' time.

All three examples – overweight tripods, 'silver-rich' paper and multi-million pixels – are prize examples of overkill. There are plenty of others, such as using half a gallon of developer for four sheets of 4x5in film – and they're all pointless. There are always two questions that you need to ask yourself, and then to think hard about the answers – harder than most people care to think. The first is: 'Will this get me better pictures?' The second, and more important, question is: 'How?' **AP**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

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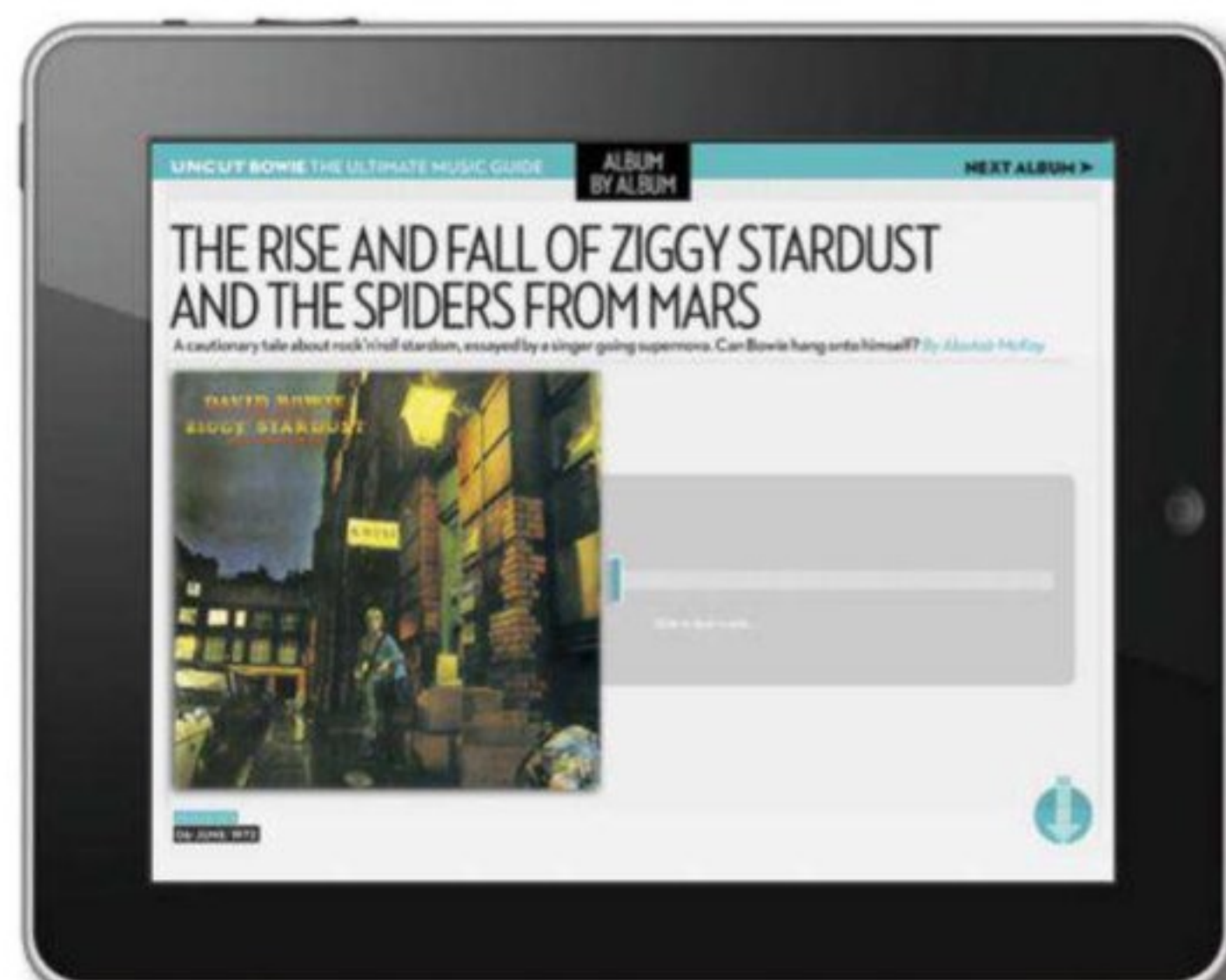
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